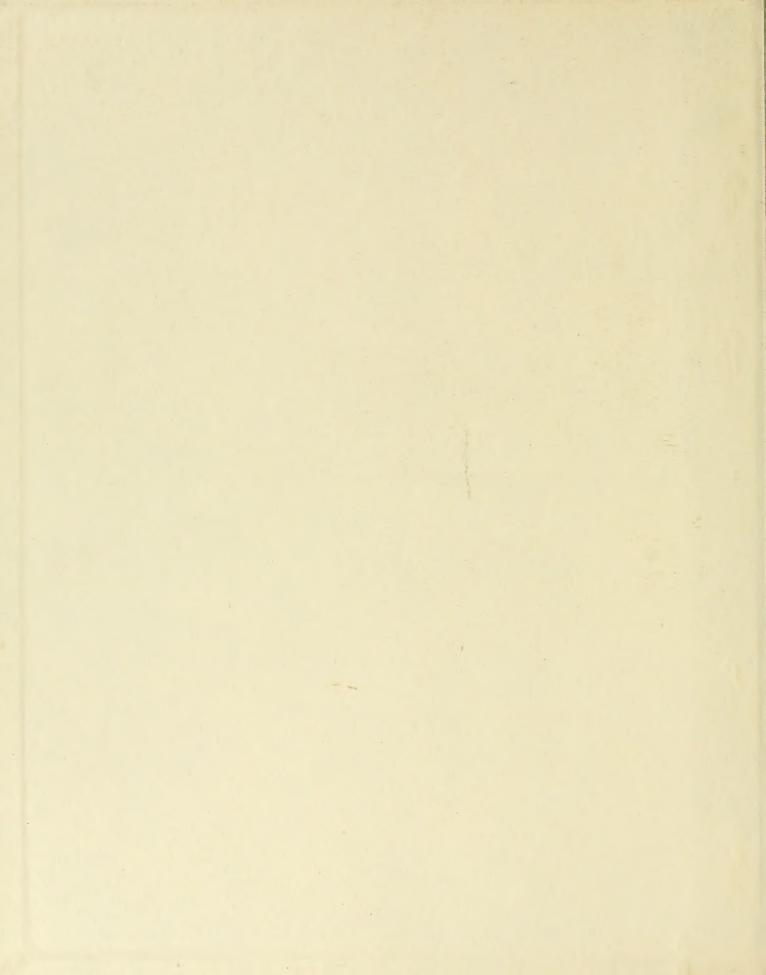
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	Van der Neer. Frozen River Scene, A (panel)		Urbino Dish	17

1	10.1	1	1F
POTTERY AND PORCEUMN numbers		STARK "W. I.	
Vienna. Vases and Covers, painted by Wigner	173	Swedish Tunk of and Cover, set well . Meld	
Wood, Ralph. Tug, "Toby "	4.5	of Chules II	1. 5
Worcester.		Tank rel (1983)	-1 1
Coffee Cup, Teacup and Sincer, painted with Watteau figures	172	Tea Service (given to Joseph Farington, R.A., by the Royal Academy (1889)	
Cup, Two-handled, and Saucer	172	T.K. (1678). Porringer and Cover, Engraved	
Dessert Service, painted with subjects of Æsop		T.T. (1689). Porringer, Plain, with Scroll Handles	1 ,
Worcester (Old). Tea Service in Oriental Style	1,2	Walley, Ralph, Chester (1790). Tankard	11,5
		Ward, J. (1705). Casters, Small	108
RUGS, CARPETS, FFC.		Willaume, David (1701-2). Salts, Circular	108
Carpet, Persian, Bordered, Crimson Ground	44		108
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Turkey Carpet, Red Ground, Blue and Green Border	172	B.S	
			45
MINER.		British Guiana, 1852, 1 cent black on magenta	
Apostle Spoons (set of 13) (1560-1642)	108	Cape of Good Hope, 1855-8, is. yellow-green	
Augsburg, Seventeenth Century. Tankard, Cylin-	0	France, 1849-50, 1 franc orange-vermilion	
ducal	10.5		11.7
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Cornock, Edward (1709). Tobacco Box, Oval			1.5
	108		11.7
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	108		T
	168	,	107
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German, Fifteenth Century. Monstrance, Silver-		Sicily, 1859, ½ gr. orange, 10 gr. indigo, 20 gr. slate,	
gilt	TOS	and 50 gr. brown-lake	1.
The state of the s	173	Switzerland, Zurich, 1843, 4 ruppen black	
	801		173
	1.8	Tasmania, 1853, 4d. dull orange	1 - 1
	108	Trinidad, 1847, 4c. blue, the rare Lady McLeod	1 5
Italian, Early Seventeenth Century. Candlesticks, Rock-crystal, Silver-gilt	108	Trinidad, 1860, 1d. dull red	10
Jug, Silver gilt (173b)	ToS	TAPESTRY, ETC.	
	108	Brussels Panel. "Start for the Chase"	1
1,1,0	234	English (Old) Panels, Indian Figures, probably by	
	108	John Vanderbank	1
, , , , , , , , , , , , , , , , , , , ,	108	Flemish, Seventeenth Century. "Flora" Panel	
	1 3	Gobelins Tapestry, Two Panels	
	108	Panel, Seventeenth Century. "Diana and Actwon"	
Storr, Paul (1810). Tea Service :	108	Queen Anne. Altar Frontal, Petit-Point	. 17



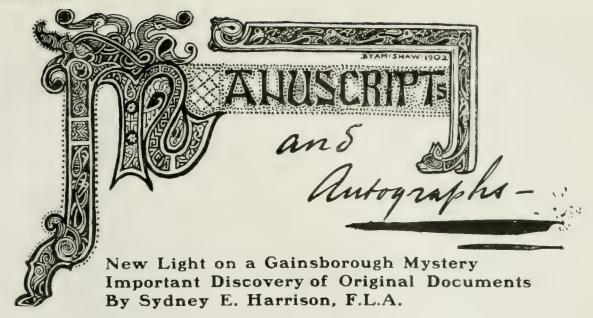












Foreword by the Editor

The letters and papers discovered by Mr. Sydney E. Harrison, which are embodied in the following article, not only throw a vivid light on some portions of Gainsborough's career; about which comparatively little is known, but also solve an enigma which has hitherto baffled all Gainsborough's biographers. This is the identity of the duke who granted an annuity of £200 a year to Gainsborough's wife, and who was presumably her father. The lady was Margaret Burr,

whom the artist is said to have fallen in with on one of his painting expeditions in the country, and to have loved at first sight. The sequel of their courtship was a clandestine marriage. The particulars of this were for the first time made public by Mr. James Greig in the Morning Post, October 11th, 1921. This well-known writer discovered that the ceremony was solemnised on July 15th, 1746, at Dr. Keith's chapel in Curzon Street, Mayfair: a London Gretna Green, where marriages were performed without a licence,

Please to pay to IN William Stanton or order a month of the Marke hereof, the sum of Forty formers & place it to the head of Sir your most humber.

The Ramisborough Conf. in Cathe your Holorn Lond.

To be have when way I st

publication of banns, or consent of parents. Gainsborough was then nineteen, and his wife three years younger. As Mr. Greig pointed out, this discovery, however, threw no light on "the mystery veiling the origin of Gainsborough's wife," which "has puzzled all the biographers of the painter," and, which he despairingly said, "may never be revealed."

The circumstances known concerning Margaret Burr's origin were vague and somewhat contradictory, different biographers propounding different theories. The sole points on which they were all agreed were that Margaret Burr received an annuity of £200 a year from some unknown duke, and claimed to have princely and even royal blood in her veins. Some of the earlier writers were disposed to cast doubt on this assertion. Thicknesse spoke of Margaret as "a pretty Scots girl of low birth"; Fulcher declared that her brother was a commercial traveller for Gainsborough's father. Thomas Green, in his Diarv of a Lover of Literature, suggests that he was told by Mrs. Dupuis, a resident of Ipswich, that "Margaret was natural daughter of the Duke of Bedford." This latter theory was supported by Sir Walter Armstrong, who, when the portraits of Mrs. Gainsborough and John, fourth Duke of Bedford, were seen hanging near together at the Grosvenor Gallery exhibition of 1885, remarked on the strong resemblance shown between the two likenesses.

Mr. Harrison has more or less negatived all these theories by discovering some of the receipts actually signed by Gainsborough for the payment of his wife's annuity. It was a charge on the estate, not of the Duke of Bedford, but of the Duke of Beaufort. The dates given show that either Henry, the third Duke, or more probably, Charles Noel, the fourth Duke, who succeeded him on February 24th, 1745-6, were implicated. Their father died on May 24th, 1714, nearly sixteen years before Margaret Burr was born, and Charles Noel's son Henry, who succeeded him, was only born in 1744. The Royal lineage of the Beauforts, who were directly descended from Edward III., bears out Mrs. Gainsborough's claim to having princely blood in her veins, while the early death, in 1756, of the fourth Duke,

would help to prevent his identity being discovered. It may to some extent be considered significant that Gainsborough never appears to have painted a portrait of the Duke or any member of his family.

The letters are given in full, with the exception of an occasional jest, irrelevant to the subject, and conceived in too free a style to be accorded the dignity of print.

THE UNWIN CORRESPONDENCE. By Sydney E. Harrison, F.L.A.

The early biographers of Thomas Gainsborough always regretted the paucity of materials relating to the artist's private life, and apart from the Jackson letters, in the possession of the Royal Academy, and a few other isolated examples, there is little evidence extant in his own writing from which deductions can be made as to what manner of man he was. With the publication of the eleven Unwin letters and other papers, now printed for the first time, together with what his biographers have issued before, it is now possible to form an opinion as to the character of Thomas Gainsborough, up to the time when he left Bath in 1770.

The letters are addressed to James Unwin, of Castle Yard, Holborn, who was an eminent attorney, and acted for many of the great families of England. He also had a good connection with the Admiralty Prize Courts. They now belong to Captain Edward Unwin, R.N., who won the V.C. in the late war, at the Dardanelles landing, on April 25th, 1915, when commanding the *River Clyde*. The letters and papers were given to him by his aunt, Mrs. Emily Unwin, wife of James Unwin, grandson of the James Unwin mentioned in the letters; Captain Unwin now being the head of the family.

From the letters will be gathered the fact that James Unwin was Gainsborough's friend, besides acting for him in a professional capacity. The most interesting information is that contained in the Accounts, which sets at rest for the first time the origin of the £200 annuity which went with Margaret Burr when she married the artist, a secret which has been well kept for two hundred

New Light on a Gainsborough Mystery

vears, and even now cannot be said, with certainty, to solve the parentage of Mrs. Gainsborough. Mrs. Gainsborough used to boast of having the blood of kings in her veins, and the evidence now brought to light, that the annuity was a charge on the Duke of Beaufort's estate, gives colour to the claim.

Amongst the papers of James Unwin the attorney, there is a page of accounts under date "Nov. 19th, 1751. Attend Mr. Moordack of Chertwa to procure a loan of 400l. on Mr. Gainsborough's annuity from the Duke of Beaufort." The next reference we get is the receipt of an insurance policy taken out on the life of Margaret Gainsborough, dated November 8th, 1756, made out to Mr. Walter Birmingham, who had evidently lent money on the annuity, but no trace can yet be found of the amount. Mr. Birmingham on many occasions lent and borrowed money from Mr. Unwin's clients.

The "Accot" between Mr. Thomas Gainsborough and Mr. James Unwin shows more clearly to what use the artist put the annuity:—

Match 10th, 1755.

22 May.
SIR, Please to pay Mich! Thinkle Esqr or order two months after the date hereof the sum of one hundred pounds and place it to the account of
Sir your most humle Serv.'

1100.
Thomas (aimsboroach)
To Mr. James Unwin in Castle Yard, Holborn,
Accepted for Mr. Ja. Unwin,
H.C.L.

There are several of these drafts, and as everything appertaining to the artist is of interest, it will be as well to give the names, dates, and amounts:

```
Mr. Allen Catchpool
June 3rd, 1754.
Nov. 10th, 1757.
                 Michle Thirkle Esq.
Nov. 16th, 1757.
                 Mr. John Leggatt ...
                                             26-12-16
                 Mrs. Ann Christian ...
Jan. 28th, 1758.
                 Mr. William Stanton
Jan. 28th, 1758
                                             to o n
June 27th, 1758.
                 Michle Thirkle
                 Mr. Nathanel Burrough . .
July 3rd, 1758.
                                             0= I0 0
July 10th, 1758
                 Mr John Fowler .. ..
Feb. 4th, 1759.
                 Michle Thirkle Esq.
                                             80 0 0
Dec. 31st, 1750.
                 Mr. Hanbury Pettingal ...
                 Mrs. Ann Christian . . . .
Dec. 31st, 1750.
```

The letters also prove that Gainsborough evidently got into some scrape, as he asks Mr. Unwin in one letter to "keep my secret," and in the next he states that not one of his relatives

```
Accot between Mr. Thomas Gainsborough & Mr. James Unwin.
 Ia: Unwin
                      Dr.
                                                                  By Cash to Edwd. Wheeler 300
June 30. To Cash reced from his Grace the
                                                          June 30
                                                                   Esqr, for prine: on Bond
         Duke of Beaufort's Estate for 2 >
         years Annuity due Midsg 1757 ...
                                                                   By do to do for 2 years and
                                                                   128 days Int. from 22 Febry,
                                                                                                   35: 5: 2
                                                                   1755, to this day ...
                                                                   By Cash pd Mar: 5, 1750, for
                                                                   5 qrs Dividends on 3 policys
                                                                                                   19.19
                                                                   & forfeits . .
                                                                   By do paid Nov S for 2 grs.
                                                                                                      13.
Nov. 13th, 175
                                                                       Ballance due from Mr. Un- \
                                                                       win to Mr. Gainsborough
 Recd of Mr. James Unwin the above Ballance
 of thirty seven pounds, two shillings & ten pence
  in full of all demands.
                                                                                                  1000
                          Tho: Gainsborough.
```

It will thus be seen that, whilst Gainsborough was making his name as an artist, he was borrowing money.

The Duke of Beaufort, for whom Mr. Unwin acted, appears to be Charles Noel Somerset, fourth duke, who died in 1756. His son would then be only twelve years of age, which would account for the estate being managed by trustees.

That James Unwin acted as banker to the artist is proved by the following draft:—

"knows what you do," and further on, "I should have blush'd to have confess'd that to an Ass, which I did to you, and so much for secrets."

One cannot help but be entertained by the ingenuousness of the artist in his excuses for not finishing the portraits of Mrs. James Unwin and the wife of Captain Saumarez. The letters prove that the pictures, begun before 1763, were not finished in 1770.

Mrs. James Unwin was a Miss Stephenson,

daughter of Alderman Stephenson, of Newcastleon-Tyne, and a sister of the Miss Elizabeth the exact date can now be given for his arrival there, viz., December, 1763.



MAKGARFI GAINSBOROUGH (N. BURK) FROM THE MEZZOIINT BY J. SCOII. AFIEL THOMAS GAINSBOROUGH (PUBLISHED BY HENRY GRAVES AND CO.)

Stephenson who married the second Earl of Mexborough.

The Misses Stephenson were celebrated beauties of the time. Hoppner painted a portrait of Miss Elizabeth Stephenson, which was engraved by William Ward.

The Captain Saumarez mentioned in the letters would be Captain Thomas Saumarez, who died in 1766, and who married Miss Mount Stephens. It is not known whether the picture of Mrs. Saumarez has been located, but the De Saumarez family has a picture of Captain Thomas Saumarez with his hat on one side, as humorously referred to in the letter of December 20th, 1763.

The letters bear out the researches of Mr. William T. Whitley as to the residence of Gainsborough in the Lansdown Road, Bath, and

Mr. Whitley mentions, on page 352 of his book, that one of the Misses Gainsborough (referred to in the correspondence as "Molly and the Capt.") must have painted. In a letter of March 1st, 1764, we get Gainsborough's opinion of portrait and landscape painting, incidentally learning that he taught both his daughters to paint landscape, and that "above the common Fan-mount style." He further states: "I don't mean to make them only Miss Fords in the Art, to be partly admired and partly laugh'd at at every Tea Table; but in case of an accident that they may do something for Bread."

Miss Ford was a fan-painter and musician, and spent much of her time at tea-parties. She became the third wife of Philip Thicknesse, who was so closely associated with the introduction of Gainsborough to Bath.

Acco! Cokown Mr. Thomas Jams.	foreigh & M. Jamy Moum
Ja: Minion . It. 1757 James 30. he Cash west from his fram James 30. by James Amunity due Mirs. 1757	cha Cr Cash lo En ? Wholer Est. on Bond . 300 for 2 years and 120 days 22 forty 1755 lo they 35.5.2
Good of mo James Unwin the above Ballan	mar: 5. 1756 for 5 g? on 3 policys V forfait - 19 . 19 Mon: 0 for 2 g? 30 . 7. 13.
of thirty seven home I have the se he as	362.17.2 in Grouph } 37.2.10

ACCOUNT BETWEFN GAINSBOROUGH AND JAMES UNWIN, MENTIONING "THE DUKE OF BEAUTORY'S ISLATE," 1787

Sir William St. Quintin, mentioned in the letter of September 15th, 1763, was the fourth Baronet, M.P. for Thirsk, and High Sheriff, County York, 1733. He married Rebecca, daughter of Sir John Thompson, Knt., Lord Mayor of London, 17,17.

When reading the eleven letters of Thomas Gainsborough here published, one must remember the broad age in which they were written. They show that he was a good letter-writer, repentant when he transgressed, appreciative of his wife, and affectionate towards his children. They give a portrait of the man as he really was to the man who knew his secrets, and it is to be hoped that efforts will be made to purchase them for the British Museum.

	MR. GAINSBOROUGH.	Dr.	Cr.
1757. Novr17th	Paid his Drt. for	10:10:0	
	Paid him the Ball by his Drt.	26:12:0	
1755. Janry27th	To him on Note	10:10:0	
	Reced of him		10000000
	Paid his Drt. to Mrs. Christian	10:10:0	
3rd	Paid his Drt. to Stanton weh with the	.]	
	10 Gs. he had of me and Christians Drt.		
	makes his 4100]	
July ist	Reced of him by his Recet to the		
-	D. of Beaufts Exs for Anny	}	100:0 0
Augst 3rd	Paid his Drt. to Fowler	67:10:0	
7th	Paid his Drt. to Burrough	10.0:0	
rith	Paid his Drt. to Thirkle	10 ' 0 ' 0	
1750 Janry26th	Reced of him to Accot for		100:0:0
	Paid his Drt. to Staunton	20 1 0 10	
Febry17th	Paid his Drt. to Thirkle	>) : 0 : 0	
July 7th	Reced of him an Order for his		
	½ Yrs Anny to answer his Drts. for the		0:0:001
	same sum		
Augst 4th	Paid his 2 Drts. £50 each		
	Reced to answer his Bills to yt Ame		100:0:0
2.4th	Pd. your Drt.	70: 0:0	
	Do to Christian	,) , () ()	

Addressed to James Unwin, Esq., at Baddow, near Chelmsford, Essex.

DEAR SIR,—I was very agreeably favour'd with yours at my return from Wilton where I have been about a week, partly for my amusement, and partly to make a Drawing from a fine Horse of Ld. Pembroke's, on which I am going to set General Honeywood, as large as life. We are extreemly glad to hear you and Mrs. Unwin are pretty well. My wife says you go on briskly. I tell her you was always a brisk little man.

Thank God, I have got the better of all my Complaints both real and imaginary: I don't remember to have enjoy'd better health and spirits any part of my life than at present. With regard to your Baddow Friends, when you hear them touch my Character, you may assure yourself that they attempt a thing as rediculous to the full, as if I undertook to draw their Pictures without ever having seen them, for they know nothing of me. That you know the worst of me, I am not sorry for, because I know you have good sense and good nature to place things in their proper light; that they have either of those blessings, who held me up to be view'd by you and Mrs. Unwin (who for ought they knew might have been strangers to me) is not quite so clear.

The Beauties of Mrs. Unwin's drapery like our Virtues have laid conceal'd for some time only to flash out the more suddenly, and to surprize those who least expect them. God bless you.

I shall rejoyce to see you again at Bath—and am most sincerely,

Yours.

Tho. Gainsborough.

My wife, Molly and the Capt. desire their respectful Compts. to you and Mrs. Unwin.

DEAR SIR,—You must think me very unworthy of the sincere regard which your kind Letter proves you to have for me, to let it remain so long unanswered, and such I should certainly think myself, had not my absence from home been the cause of it. I had an unexpected call to London from whence I am but just returned. I had the pleasure of seeing your Brother for 5 minutes and fully intended to have spent a grave Evening

with him, but such is the nature of the D——place, or such that of this T.G. that I declare I never made a journey to London that I ever did what I intended. 'Tis a shocking place for that and I wonder amongst the number of things I leave undone which should be done, that I don't do many more which ought not to be done. I am going to settle in prodigiously hard to work and if you will be so good to divert Capt. Saumarez in the most ingenious way you can so that he will not fancy the time long before he has Mrs. Saumarez's Picture, I will endeavour in the mean time to make the same in reallity as short as possible.

But, My Dear Friend, how shall I continue with you concerning Mrs. Unwin's Picture. I pray, Sir, could not you divert yourself with the original for one week longer? Pray make our joint Compliments to Her. Molly is better I think than ever she was, and the Captain the same.

I am, Dear Sir,
Your most Affectionate
& Obliged humble servant,
Tho: Gainsborough.

Bath, July 24th 1763.

P.S.—I am much obliged for your care of my Note; are you sure it was paid?

MY DEAR FRIEND,—This is the first time I have been able to hold a pen since I wrote to you before. I have had a most terrible attack of a Nervous Fever so that for whole nights together I have thought it impossible that I could last 'til the morning.

But, thank God, I am greatly recover'd by the care and tenderness of Doctor Charlton who apply'd the Bark and Saline Draughts so properly and cautiously that they have done wonders, 'tho I must not forget a prescription of my sisters (who you know is a Woman of Courage) of six glasses of good old Port which she made me swallow one Evening when I should have thought two only must have knocked me off the Stage. The truth is, I have apply'd a little too close for these last 5 years, that both my Doctors and Friends really think. I have got a Horse which I had of my good friend Sir William St. Quintin,

New Light on a Gainsborough Mystery

not handsom but perfectly sure footed and steady upon the Road, and what I purpose is to be as

hold a Pen, and not able to know well what I say to you. I have kept my Bed 5 weeks to-morrow



THOMAS GAINSBOROUGH FROM A DRAWING BY FRANCESCO BARTOLOZZI, AFTER GAINSBOROUGH'S SELF-PORTRAIT (BY PERMISSION OF THE TRUSTELS OF THE NATIONAL PORTRAIT GALLERY)

indolent as possible in everything but observing the exact quantity of food and Exercises best for me, and to stick to the 6 glasses of Port at night. By this means I shall weather the Point, and live to see you at Bath and Mrs. Unwin who we should rejoyce to hear is well.

But all this time, what is to be said about the Picture? I think I'll defer that 'til my next, for my Head throbs a little with writing, so my Dear Friend, Adieu for the present

and believe me, yours most sincerely and Affectionately,

Tho: Gainsborough.

Bath, Sept. 15th 1763.

MY DEAR FRIEND,—Excuse my answering your Letter a little longer, for I am but just able to

excepting two hours sitting up for the last 3 days of a most terrible Fever. It has been all upon my spirits from the first, that is from a single trip I made in London, as you guess'd; and occasion'd by the uncertainty which followed the foolish act. I was safe in the opinion of two of the best men in their way, but possess'd in my Mind that I was ruin'd. O my Dear Friend, nobody can think what I have suffer'd for a moment's gratification. My Life was dispair'd of by Doctor Charleton after he had tried all his skill, and by his own desire Dr. Moisey was call'd in, when in three days my faintings left me and I got strength.

I am now what they call out of Danger: I wish my dear Friend I could sleep refreshing sleeps, then all would be well again. You shall

hear from me again soon. My Dear Good Wife has sat up every night 'til within a few, and has given me all the Comfort that was in her power. I shall never be a quarter good enough for her if I mend a hundred degrees.

Keep my secret, but remember us kindly to good Mrs. Unwin, and believe me.

Yours most affectionately 'til Death,

Tho: Gainsborough.

Bath 25th October, 1763.

MY DEAR FRIEND,—My Head is so extreemly bad still, that 'tho' I have intended writing to you every day almost since the receipt of your last kind Letter, I have not been able to sit down 'til now. I have so many returns of my Nervous complaint in the back part of my Head, that I almost dispair of getting the better of it. I am really a weather cock; more so now than what you always took me for. All my hopes are built upon what the spring may do in throwing out the humour that yet seems playing about me. My spirits are at times so low, but damn it, I won't entertain you with any more of my misfortunes. We are sincerely glad that Mrs. Unwin is well, and wish you Joy of your son. I have taken a House about three quarters of a mile in the Lansdown Road; 'tis sweetly situated and I have every convenience I could wish for; I pay 30 pounds per year, and so let off all my House in the smoake except my Painting Room and best parlour to show Pictures in. Am I right to ease myself of as much Painting work as the Lodgings will bring in. I think the scheeme a good one. I Ride every minute in the Day unless it rains pouring; and do intend when I can, to be down from eleven to one o'clock, in my office, but not a moment longer for the King. I think I shall do yet my Friend. Pray have you any thoughts of paying us a visit this year? I long to see you more than all my Relations, for not one of them

knows what you do. I always thought you extreemly clever; but whether I have not made you more knowing than you could have been had I been a close cunning fellow, that I must leave. I always think one cannot be too open to sensible people nor too reserved to fools; nay I believe I should have blush'd to have confess'd that to an Ass, which I did to you, and so much for secrets. Don't be revengeful now and not let me hear from you of a Month; for I promise upon the little honour I have left in your esteem, to be punctual in answering your Letters for the future.

My wife and my dear Girls beg to be remembered to yourself and Mrs. Unwin. They are thank God charmingly well, and what's more (tho' I say it), good in grain.

Adieu my dear Friend, and believe me, Yours most Affectionately,

THO: GAINSBOROUGH.

P.S.—I fully intend to mention something about Mrs. Unwin's Picture in my next. I had a Letter with nobody's Name to it, desiring his Wife's Picture might be finish'd and sent as soon as possible; sure it could not be honest Saumarez. I think when I recollect the way that he wears his Hat in, it may possibly come from him. How does your Brother? I pay'd him an exceeding short Visit when I was in Town; sure he could not smoake what was the matter with me by my down looks: he has a quick eye, I can tell you, as well as somebody else, 'tho not so perfectly the command of it; I think he does not meet Eyes quite so steadily as yourself, but don't you tell him what I say. Oh, my poor Head.

Don't you think a Jackass three quarters asleep upon the ridge of a Bank undermined and mouldring away is very expressive of the happiness of not seeing danger?

Dec: 30th 1763.

(To be continued.)





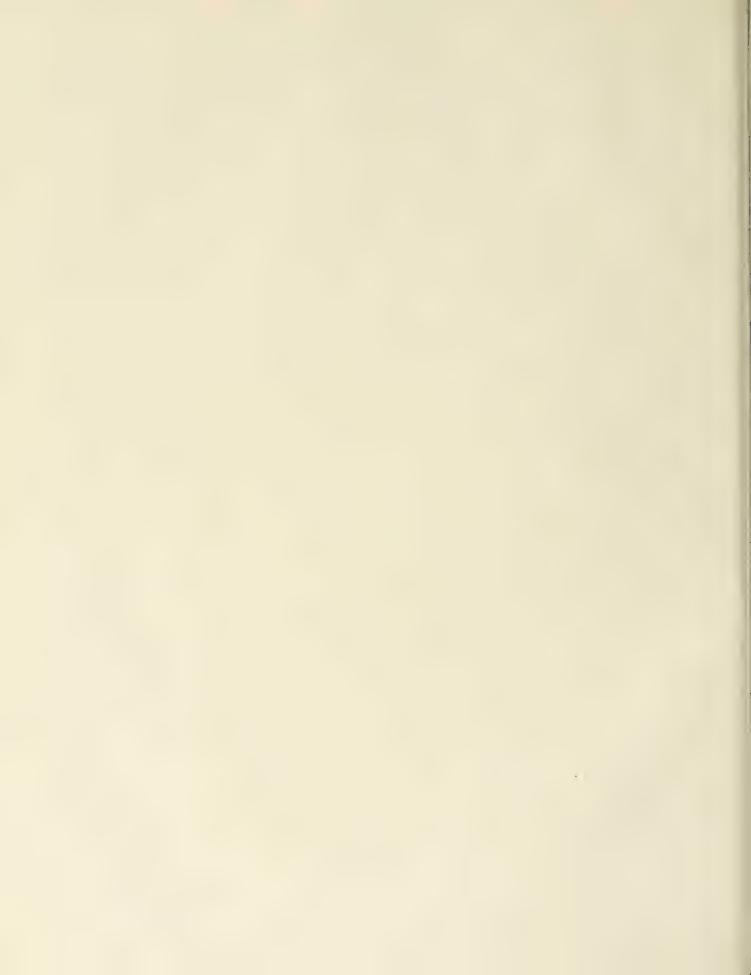
MISS HOARE

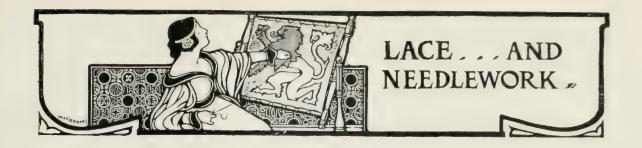
BY JOHAN FABER, JUNIOR

AFTER WILLIAM HOARE

From the Batsford Collection of Historical Portraits







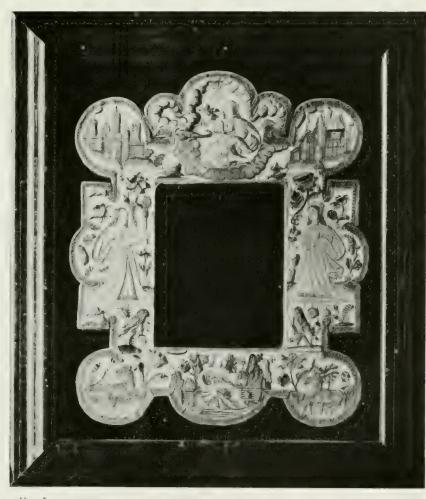
Mr. Percival D. Griffiths' Collection of Old English Needlework Part III. By Eugenie Gibson

No. i.—One of the most interesting specimens in this collection of stumpwork is the frame for a mirror here reproduced. It is worked on cream satin; its shape is formed of quaint scallops, and the scheme is composed of the usual emblems. The castles on each side at the top are worked in Gobelin-stitch, flat and split-stitch. On the tower on the left is the number 16, and on the wall of the house on the right is 71, the two numbers indicating the date when the frame

was worked. In the top middle panel sits the symbolical figure of Peace holding a dove in her right hand. On her right and left are to be seen the letters " M " and " C " - the initials of the worker's name. This figure is worked in finest flat-stitch with floss silk, and the colours of her dress are blue. fawn, and pink.

Through the clouds surrounding her breaks the sun, worked in gold purl and thread. On each side of the frame stand figures of ladies, whose dresses are worked in flat and split-stitch in blue and cream silk outlined in red. The one on the left holds a carnation in her hand, and the one on the right a thistle, which latter, paired with the strawberry in the corner below her, shows that this frame, like the casket described in the former article, was created by a lady belonging to the Fraser Clan of Scotland. At the foot of

the frame on the sides are the leopard (left) in Gobelinstitch, and the stag (right) in flat-stitch surrounded by silk cord. Between these is a water nymph holding a trident. worked in the finest split-stitch. She sits by the waterside backed by a rocky landsc a p e worked in Gobelinstitch, couching, French knots, and purl. This mirrorframe belongs to the



No. I.-MIRROR

CIRCA 1671

taret kind, the design of which runs uninterruptedly and is not divided by bars belonging to the framework.

No. ii.—This curious composition of figures in a garden is in raised work, of which only a little is in stumpwork. For the most part, this is worked direct on to the satin, which is chiefly white, the figures and emblems being made in such stitchery as purl of the most intricate kind, which surrounds the whole of the fourth figure, and with raised-stitch rockwork, laid work in fine silk cord over a slight underlay of silk or wool. The purl aforementioned can be seen in the cloak of the third figure, in the first figure's sword, as well as in the stalks of the emblematic flowers and the trunk of the pomegranate. With some imagination it can be surmised that this scene represents Lot and his family—his wife apparently being identifiable with the queer pillar-like figure which appears in the centre of the compositionleaving Sodom and Gomorrah. The whole is in very good preservation, and worked on white satin in the natural colours, the satin, as is mostly the case, dotted with seed-pearls.

No. iii.—A beautiful piece of the finest petitpoint, the ground of which is carried out in silver thread. The lady's dress is worked in pink, blue, and yellow silk; the emblems, flowers, and castles are worked in silk in their natural colours. The rocks on the left are a fine achievement of purl work in silk and gold, and ornamented with real pearls. Round the cushion runs a silver cord.

No. iv.—These two bindings are both worked on white satin. That on the left is partly in flat-stitch, French knots, and couching of silver thread, and is bound with silver braid. The ornamentation on the other consists of silver purl, couching, and binding in fine silver cord, and the flowers are worked in twisted silver wire.

No. v.—One of the rare small cushions which, like those of the present time, were an adjunct for a lady's toilet table. It is charmingly worked with fine silver thread in crewel-stitch, and the emblems in petit-point with natural coloured silks outlined with black silk. The whole is in splendid preservation, and a delightful specimen of needlework.

No. vi.—This is one of the rare Stuart works, and might be called a dream in gold relieved with colour. The major portion of it is worked in petit-point, and yet there is a great variety of stitches in gold. Solomon sits holding a sceptre, in front of and under a baldaquin, the back of which is worked in a network of gold wire. The latter, too, is ornamented with gold wire, purl, while real pearls are likewise introduced in the dais on which he sits. His tunic is carried out

in Gobelin-stitch, and he wears a girdle of real pearls and gold. The Queen of Sheba's dress is woven in a lace-stitch of golden thread. They both wear golden crowns with pearls, and her train, of the usual shape, is outlined in black, as are all the garments of those attending the royal pair. Here, too, there is to be seen the strawberry, indicating that the work was executed by a Fraser Clan lady.

No. vii.—It is most interesting to see this and No. vi. side by side, for it gives the collector an idea how this subject of Solomon and the Queen of Sheba was treated by different workers of the same period, and, presumably, in the same decade. It is almost entirely in petitpoint, and for variety, and in attempting to give the natural forms, a great deal of purl is used for the hair of the figures of the king, the queen, and their attendants, as well as in the foreground of the castle, the tree, the camel's neck and back, the lion's mane, and the ground he lies on.* There are the usual emblems, but the rabbits, pheasant, and fountain at the bottom are rather rare ones. All these latter are worked in natural colours.

No. viii.—These two portraits are very interesting inasmuch as they differ from so many others which are entirely worked in stitchery. In these, the faces and garments are laid on cardboard in satin, which material also forms the background, and only their hair and the flowers are worked in flat-stitch. The heart pierced by an arrow on the right of the king's portrait is evidently meant to symbolise his martyrdom.

Nos. ix. and x.—Two boxes worked in flatstitch. The lady in No. ix. holds a rosebud, and is surrounded by some of the usual emblems. The representations of a grub at the top and of a butterfly at the bottom are well preserved, and bound with silver braid. No. x. is of much more elaborate workmanship in flat-stitch. The king and queen's crowns are worked in French knots. The border round this box is made of chain-stitch; on the old paper at the back is the date, 1660.

Nos. xi. and xii.—Two little pincushions. No. xi. is in green silk and silver thread, in which the flat-stitch appears to be ribbed.

Another great feature of this collection is the various specimens in petit-point (tent-stitch), some of which are here reproduced. This stitch was worked mostly on the finest canvas in order to achieve an effect of decorative beauty. Each stitch is really the half-stitch of the cross-stitch, covering only one thread of the canvas. It had

^{*} The king and queen both wear golden crowns, and the latter a pearl necklace.



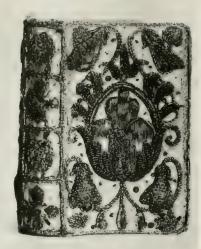
No. II.—PICTURE

CIRCA 1025 "THE FLIGHT OF LOT"



No. III.—cushion circa 1025



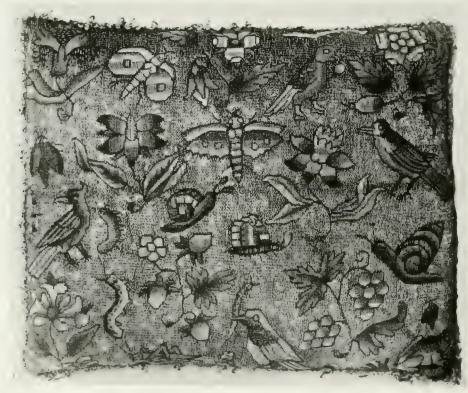


No. IV. Two bindings for the book of psalms

CIRCA 1641

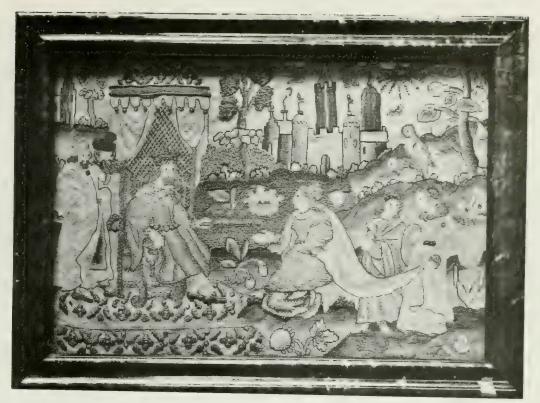
to be worked either from right to left, or vice versa, to get that wonderful evenness and unity. Consequently, the very finest work achieves almost an effect of painting. These, and most examples of their kind, were worked in an embroidery frame, the canvas being stretched tightly into it. The favourite subjects are either connected with Charles I. and Henrietta Maria, Charles II. and his queen, or are biblical, mythological, pastoral,

or allegorical in design, such as Adam and Eve, Abraham and Hagar, The Offering of Isaac, Isaac and Rebecca, The Judgment of Solomon, The Visit of the Queen of Sheba to King Solomon. As the last-named gives scope for rich pageantry, it was a great favourite. The most popular classical themes were mainly selected from such incidents as Orpheus charming the Beasts, The Judgment of Paris, and Corydon wooing Phyllis. A rarely



No. V .- SMALL CUSHION

CIRCA Itizo



No. VI.—PICTURE

CIRCA Itital

"KING SOLOMON AND THE QUEEN OF SHILLS."



The Connoisseur



No. VIII. -- PORTRAITS

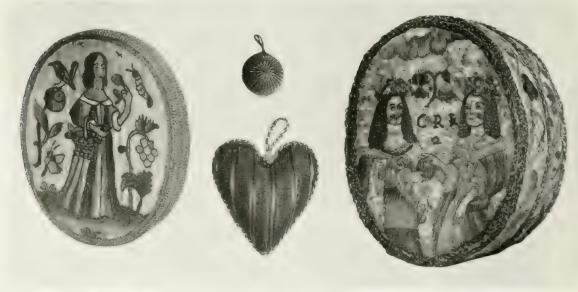
CIRCA 1660

CHARLES I. AND HENRIETTA MARIA

attempted subject was *Diana and Actæon*, which forms one of our illustrations. Further, there are a number of Pastorals.

No. xiii.—Judith and Holofernes. Judith wears a yellow dress and a blue cloak fading into white. Holofernes's coverlet is blue, shading also into white. The servant's dress is blue, and her cloak yellow. There is a great variety of symbols of which the border is specially made up. The whole is a marvel of needlework.

No. xiv.—This is a panel 42 in. by 21 in. in size. Diana and Actæon are seen in the middle of it, and Perseus and Andromeda on the right. Diana and her three nymphs are nude, she being distinguished by wearing a crescent in her dark hair. The fourth nymph splashes water from the bath at Actæon, by which she begins to turn him into a stag at Diana's bidding. She wears a yellow skirt and bodice with red stripes. Actæon is clothed in hunting costume



No. IX - SMALL BOX CIRCLEDO

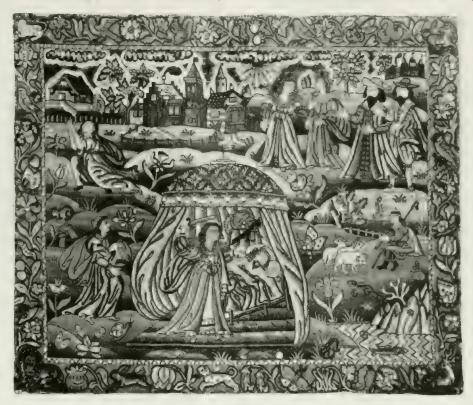
Nos. XI. AND XII.— PINCUSHIONS

No. X. BOX, 1000 WITH CHARLES II. AND HIS QUEEN

Collection of Old English Needlework

of a russet-brown tint, his cloak being of the same colour. The stag's horns are already

foliage, fruit, emblems, castles and house are in their natural colours. The whole panel is a



No. XIII.—PICTURE

CIRCA 1030

' JUDITH AND HOLOFERNES"

sprouting on his head. There is no bright colour in the general scheme. The pervading hues are tawny yellows and browns. The trees and their masterpiece in needlework, consisting of petitpoint only.

No. xv.-In this pincushion, worked on silver



No. XIV. PICTURL

CIRCA ICSO

DIAZZ AND WILLOZ,



holding a falcon, surrounded by emblematic flowers.

No. xvii.—This picture is beautifully worked in petit-point and silk purl. The latter stitch predominates in the man's, lady's, and child's hair, the mane of the lion, and in the rockery on the right corner. This, though a small specimen,



Nos. XV. AND XVI.- PINCUSHIONS

CIRCA 1030 AND 1050 RESPLCTIVELY

ground, is seen a figure holding a rosebud which is surrounded by flowers.

No. xvi.—Another similar pincushion, but of the very finest finished petit-point. A lady shows what the ladies of that period could achieve in needlework.

[The previous articles on this collection appeared in The Connoisseur for January and March, 1921.]



No MIL - PICIURE

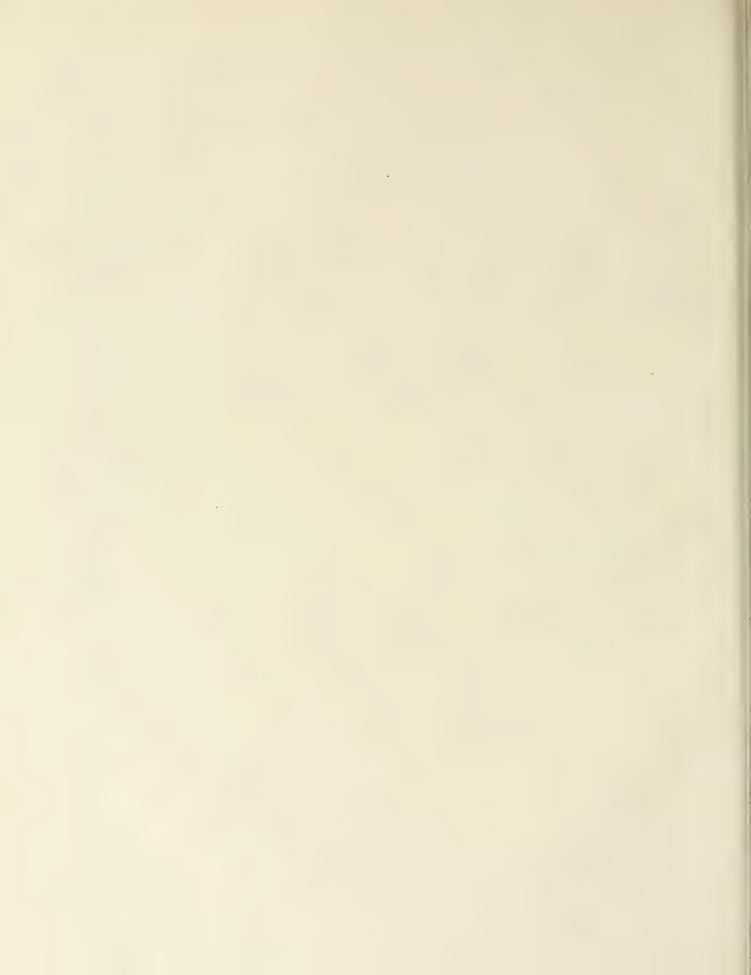
CIRCA 1950

AN ANTIQUE AFGHAN
TURKOMAN RUG, OR FIL-PA









CENTRAL ASIAN RUGS

BY MAJOR HARTLEY CLARK

Afghan Turkomans.

ALL along the northern frontier of Afghanistan, beyond the Band-i-Turkestan mountain range, are woven the carpets known as Afghan Turkomans. They are heavy carpets, somewhat coarse in weave, with a thick pile which is not clipped so close as that of true Turkomans.

Their invariable main field design consists of parallel rows, usually three, of large regular octagons outlined in dark blue on a rich red field, which, in different pieces, varies from bloodred almost to brown.

Top and bottom, these octagons are nearly in contact with each other, and even laterally there is not, as a rule, much space between their sides.

From the size and spacing of these figures, the carpets are known throughout the East as Fil-pa or Pa-i-fil, meaning Elephant's Foot, the general effect of the pattern being not unlike the track of an elephant.

The octagons are quartered in the usual Turkoman fashion, the diagonally opposite quarterings being filled with orange, blue, or green, and sometimes white. Generally, there is less white in these carpets than in most Turkomans, but otherwise the general colouring is typically Turkoman.

In the variations of the small designs within the octagons, and between them, when the interstices of the field are not left in plain red, as well as in the borders, the influence of practically every Turkoman tribe finds expression in different pieces. In turn, all the common minor designs of each Turkoman tribe—Ersari, Tekke, Salor, Saryk, and Yomud—may be featured, but never to such an extent as to alter the unmistakable character of the Fil-pa.

Naturally enough, these carpets, together with those woven actually in Afghanistan, are the carpets most plentifully obtainable throughout Afghanistan and Northern India, to which country they come in great abundance in the picturesque camel caravans through the frontier passes.

Few real antiques have survived the very rough treatment to which they were frequently subjected in their own country. There, before carpets had become a mere article of merchandise, as they have done in the last fifty years or more, they were, after they had become too filthy even for the Afghan, doubled at the centre over a rope stretched taut across a river or mountain torrent, and left there several days to he washed clean by the current. After this, they would be taken out, dried in the sun, and finally beaten out with bamboos.

It requires very stout material to withstand many such unmerciful treatments. Added to which the Afghan takes but little trouble to keep his rugs free from moths, "woolly bears," and other destructive insects, not to mention more disagreeable denizens; nor does he bother to put in that stitch in time which would not only save nine, but would preserve many a beautiful piece of handicraft eventually to reach more appreciative owners.

The carpet illustrated is a particularly fine specimen of great age, with a warmth of colour that stimulates the eye, and a luxuriousness of pile that suggests repose.

It is a very pure example of its type in so far as it has not, like so many of its kind, accepted the outside influences and minor designs of other nomad tribes. In the inner quarterings of the octagons of this carpet are seen effulgent stars, which are repeated again in groups of eight in the interstices of the field. The outer quarterings each contain four well-defined trefoil shapes. In the centre of the field, between the octagons, there are two pairs of eight-pointed stars, sometimes called the "Seal of Solomon."

The borders here are very typical, the main border being a conventional geometric design of crosses within diamonds, flanked on the inner and outer sides by narrower borders containing a vine formed by pairs of small cones placed back to back, whilst the extreme outside guard stripe is of the double saw-tooth pattern. Here, too, the alternation of dark blues and dark greens

in the pattern is noticeable, as it is in several types of Turkoman rug.

The broad web-ends crossed by narrow stripes of dark blue, and finished by a row of knots and a fringe, are characteristic. The warp of these carpets, and consequently their fringe, is frequently of goat-hair of an unmistakable shade of grey. In all respects of weave, design, and colouring they are thoroughly Turkoman, though never of so fine a texture and seldom of such close-clipped pile as the finest Turkoman rugs.

Truly beautiful old pieces are hard to come by, though this is a very common type of carpet, and the modern product can be bought almost by the acre.

It is curious that the Afghan Turkomans appear to weave no special Ja-i-namaz, or prayer rug; indeed, they seldom weave small rugs at all, the most common sizes being about $10\frac{1}{2}$ feet by 6 feet, or else about 9 feet square.

Although the magnificent carpet of the illustration may be taken as the perfect standard of this group, it would nevertheless be possible for a collector to specialise in this one type and to obtain an infinite variety of minor diversities of design, according as the weavers had come in contact with one or other of the nomad Turkoman tribes.





Jackson of Battersea and his Wallpapers By MacIver Percival

DURING the eighteenth century the use of wallpapers produced in England was gradually becoming more and more general. No doubt the fact that Chinese hand-painted paperhangings were beautiful, fashionable, and expensive, prepared the way for the general acceptance of the European printed papers as a means of covering walls.

Used at first tentatively for small and semiprivate apartments and for larger rooms only as a measure of economy by the less well-to-do, they gradually were adopted as an acceptable

method of decorating even important rooms in large houses.

In the main the papers used appear to have been either copies of Chinese handpainted hangings, or to have aped some more expensive wall decoration, such as panelling, carved stonework or marble, or the more expensive textile hangings, such as tapestry, rich silks, and velvets.

These papers, however, during the earlier part of the century, had little in common with our modern repeating designs, in which the pattern is so arranged that each side of a comparatively small rectangular portion is made to fit on to another

exactly similar, and thus enable the same designs to be continued indefinitely. The papers in question consisted of various items—centres, panels, borders, fillings, and so on, from which varying schemes of decoration could be arranged to suit the situation and the taste of the purchaser. The colouring was applied by hand by workpeople employed either by the manufacturer or by the patron. These were known as "paper-stainers," and were of inferior position to the engraver, who ranked as something of an artist, though of the lower grades. The engraver did not confine

himself to the preparation of blocks for wallpapers, but was willing to undertake any commission. Thus Darly (see No. i.) is known as the engraver of some of the plates in Chippendale's Director.

Very few examples of carly English papers remain in their original situation, and, of course, they grow fewer and fewer every vear; even small specimens removed from walls are comparatively rare. It is therefore of interest to gather what information may be obtained from contemporary sources, so that we may learn what were the backgrounds to the furniture and china which we still



No. I .- DARLY'S TRADE CARD



No. II.—one of Jackson's "venetian prints" (monochrome)

have with us in considerable quantity, though their original environment must be placed among the "bygones."

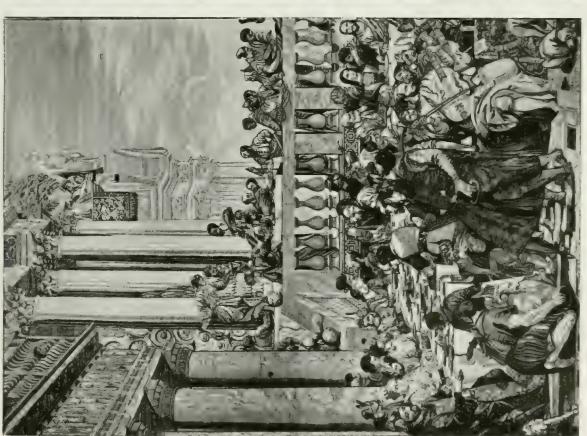
Comparatively little is recorded of the history of wallpaper manufacture in England, and very few names outstand. One of the most interesting figures in connection with the industry is that of John Baptist Jackson, because more is known of him than the others, and because we can connect him with certain specimens of his work. Also, while his contemporaries in the art remained "mute inglorious," he issued a book describing a new method, for which he claimed—on somewhat slender grounds—the merits of originality, or at least re-discovery. But while he certainly cannot be accused of undue modesty, there was a great deal of truth in much that he said, and he had certainly had a thoroughly good training in his branch of art.

He was born in 1701, and was apprenticed to Kirkall, the engraver. He went to Paris about 1726 and worked with Papillon, the great woodengraver. Jackson's attention was doubtless attracted to the business of wallpaper-making

because Papillon had, until the death of his father in 1723, been actively engaged in that branch of engraving. Being, however, more inclined to the pictorial side of his profession, he sold the decorating connection to a widow named Langlois. He, however, still had pupils who engraved wallpapers, and very likely Jackson may himself have undertaken work of the kind while with him. If he had been, as seems probable, desirous of studying the engraving of blocks for wallpapers, he could not have chosen a more suitable instructor, because Papillon père was largely instrumental in popularising the use of paper as a wall-covering in France, and brought up his son to the trade from an early age, so that his first wallpaper block from one of his father's designs was accomplished at the mature age of nine years! Not only did the boy cut blocks, but also (very unwillingly, it appears) coloured them by hand, and pasted them up in the houses of his father's patrons.

However, Jackson does not appear to have followed up this line at once. Owing to ill-health, he left Paris and proceeded to Rome, and from





thence to Venice, where he executed several woodengravings after the old masters. some book ornaments and vignettes, and a spirited rendering ot Rembrandt's Descent Iron the Cross. He also executed a series of seventeen engravings after celebrated works by Titian and others, which was published by Pasquale in 1745 (see Nos. ii., iii., iv., and v.). In the following year he returned to England, and, laute de mieux. entered a paperhanging factory at Battersea. He was still there in 1754. when his book was published.



No. V.—PRINT IN "CHIARO OSCURO"

" BY J. B. JACKSON (MONOCHROME)

This book, which is illustrated with coloured prints, has a somewhat pretentious title-page, but contains much which is of interest to students of the fashions in house-furnishing of the period. The following account of it summarises the contents as far as they bear on this part of the subject. The title-page runs:—

"An Essay on the Invention of Engraving and Printing in Chiaro Oscuro as practised by Albert Dürer, Hugo di Carpi, &c., and the Application of it to the making Paper Hangings of Taste, Duration and Elegance.—By Mr. Jackson of Battersea. Illustrated with Prints in proper Colours.

"Ceux qui sont capable d'inventer sont rares

cause qui n'inventent point sont en plus grand nombre et par consequent plus forts. Pascal.

"London: Printed for A. Millar in the Strand, S. Baker in York Street Covent Garden, J. Whiston and B. White and L. Davis in Fleet Street, MDCCLIV.

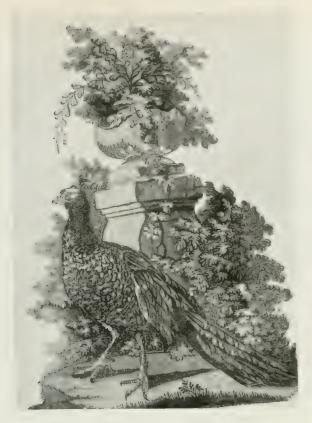
"(Price Two Shillings and Sixpence)."

After some preliminary matter pointing out that "much Invention and great Richness seldom unite in one person," and that "while Artists are handicapped by lack of wealth, the Great are likewise inconvenienced by

not knowing of the inventors who might increase their riches or their comfort, so that acquaintance would be to their mutual advantage," he mentions the encouragement given to tapestry weaving at Fulham by the Duke of Cumberland, obviously desiring similar favours might come his way. He continues:—

"To offer himself to show forth these to the knowledge of his Country is the Reason why the Author of that Paper Manufactory now carrying on at Battersea has printed these sheets. . . . Certainly Mr. Jackson has not spent less Time and Pains, applied less Assiduity or travelled to fewer parts than other men. Having past twenty years in France and Italy to compleat himself in

Jackson of Battersea and his Wallpapers



No. VI.—THE PHEASANT BY I. B. JACKSON BOOK ILLUSTRATION IN COLOUR

Drawing after the best masters in the best Schools, and to see what Antiquity had most worth the Attentions of a Student in his particular Pursuits."

He mentions some of the great exponents of wood-engraving, and points out that Raphael "drew the Blocks which were cut by Hugo di Carpi, and who was the original Projector of printing in Chiaro Oscuro . . . every great school in Italy adopted and cherished this Manner of Engraving & Printing."*

"After having said all this, it may seem highly improper to give to Mr. Jackson the Merit of inventing this Art, but let me be permitted to say that an Art recovered is little less than an Art invented."

He states that "Mr. Jackson has rediscovered during his residence at Venice the Italian method, which had not been practised since the 16th century."

"From a conviction of the Truth of what has been said, Mr. Frederick, Mr. Lethieullier, and Mr. Smith the English Consul at Venice encouraged Mr. Jackson to undertake to engrave in Chiaro Oscuro Blocks after the most Capital Pictures of



No. VII.—BUILDING AND VEGETABLE
"A GENTEEL FURNITURE" BY J. B. JACKSON

Titian, Tintoret, Giacomo Bassano and Paul Veronese which are to be found in Venice, and to this end procured him a Subscription."

"It is claimed that Mr. Jackson has invented ten positive tints in Chiaro Oscuro, whereas Hugo di Carpi knew but four; all which prints can be taken off by four Impressions only."

" Having thus brought this Manner of Engraving on Wood to the Perfection above mentioned, Mr. Jackson has imagined a more extensive way of applying this invention than has hitherto been thought of by any of his predecessors; which is the printing of paper for the hanging of Rooms. By this Thought he has certainly obtained the most agreeable and most useful Ends for the Generality of Mankind in fitting up Houses and Apartments: which are Elegance, Taste and Cheapness. By this way of printing Paper the Inventor has contrived that the Lights and Shades shall be broad and bold and give great relief to the Figures; the finest Prints of all the antique Statues which imitate Drawings are introduced into Niches of Chiaro Oscuro in the Pannals of the Paper; these are surrounded with a Mosaic Work in imitation of Frames, or with Festoons and Garlands of Flowers with great Elegance and Taste."

^{*} This method of "Chiaro Oscuro" printing is closely akin to that practised by the Japanese for their coloured woodcuts. Indeed, it is not impossible that they learnt the elements of the art from Europeans, adapting it to suit their needs.

"Thus the Person who cannot purchase the Statues themselves may have these prints in their Places and may as effectually show his Taste and Admira tion of the ancient Artists in this manner of hitting up and furnishing his Apartments as in the most expensive." A variety of suggestions are made as to suitable subjects for the panels. "The Apollo of the Belvidere Palace, the Medicean Venus and otherantique statues, landscapes after Salvator Rosa, Claude Lorraine, Views of Venice by Canaletti, copies of all the best Painters of the

Italian, French and Flemish Schools; in short, every Bird that flies, every Figure that moves upon the Surface of the Earth from the Insect to the Human, and every vegetable that springs from the Ground whatever is of Art or Nature, may be used for fitting up and furnishing Rooms."

"Saloons in Imitation of Stucco may be done in this Manner, and Staircases in every Taste as shall be most agreeable." It is even suggested that statues may be "taken off" in full size.

It need not be mentioned to any Person of the least Taste how much this Way of furnishing Paper exceeds every other hitherto known; 'tis true, however, that the gay, glaring colours in broad patches of red, green, yellow, blue, &c., which are to pass for Flowers and other Objects which delight the Eye that has no other judgement



No. VIII.—SOCRATES

BY J. B. JACKSON

COLOUR-PRINT IN OIL

belonging to it, are not to be found in this as in common paper; but Colours softening into one another with Harmony and Repose and true Imitations of Nature in Drawing and Design."

"Persons who would prefer the gaudy and unmeaning Papers (so generally met with) to these would prefer a Fan to a picture of Raphael."

"Besides this Superiority of Taste which Paper done in this Way has to all others, there is a very essential advantage belonging to it, which is, that, being done in Oil, the Colours will never fly off; no Water or

damp can have the least effect on it. . . . The whole Body of the Paper being impregnated with the Oil, which is used in fixing the Colours. By this means the same Beauty continues as long as the Paper can hold together. Whereas in that done with Water Colours in the Common Way Six Months makes a very visible Alteration in that preposterous Glare which makes its whole merit."

The examples illustrated in the book (see Nos. vi., vii., and viii.) are apparently small reproductions or samples of what *could* be done, and are not intended for decoration in themselves, though the *Building and Vegetable* is suggested as a "Genteel Furniture."

It appears very probable that from the Battersea factory may have emanated some, at least, of the



ADORATION OF THE MAGI BY FILIPPINO LIPPI Program





Jackson of Battersea and his Wallpapers

papers with which Horace Walpole decorated Strawberry Hill, though it is clear from the following extracts from his letters that these However, "Bromwich's man" apparently carried the work to a satisfactory conclusion, as in July, 1755. Walpole writes to Berrie, after



NO. IX. WALLPAPER, SAID TO BE BY JACKSON OF BATTERSLA

VICTORIA AND ALBIR, Y'SO'M

papers were not printed by the "chiaroscuro" method, but required painting when in situ.

Walpole describes his hall and staircase in a letter dated June 12th, 1753:—

"Imagine the walls covered with (I call it paper,* but it is really paper painted in perspective to represent) Gothic fretwork." Over the painting of this paper Walpole was apparently "let down" by his friend Bently. So when this enterprising gentleman proposed to undertake a still larger scheme of the same kind, he received a somewhat sarcastic reply.

Letter 400, Cunningham's Edition. To Richard Bently, Esq., Nov. 20th, 1754:—

"But now comes your last proposal about the Gothic paper. When you made me fix up mine unpainted, engaging to paint it yourself and yet could never be persuaded to paint a yard of it until I was forced to give Bromwich's man God knows what to do it, would you make me seriously believe that you will paint a room eighteen feet by fifteen?"

visit to Latimer's: "The great dining-room is hung with the paper of my staircase, but not shaded properly like mine."

But what makes the probability of the paper being Jackson's almost certain, is that Walpole actually did make use of the volume of his woodcuts which Pasquale published (see Nos. ii., iii., iv., and v.) as fillings, since he writes about them to Sir Horace Mann—to whom, no doubt, they were well known—on June 12th, 1753. as follows:—

"Now you shall walk into the house. The bow window leads into a little parlour hung with a stone-colour Gothic paper and Jackson's Venetian prints, which I could never endure while they pretended, infamous as they are, to be after Titian, etc., but when I gave them the air of barbarous bas-reliefs, they succeeded to a miracle; it is impossible at first sight not to conclude that they contain the history of Attila or Totila done about the very era."

Walpole, no doubt, pasted these engravings on to the wall and framed them with Gothic "niches," as suggested in Jackson's book. The colouring of the originals is a rich warm brown, and, viewed

^{*} The word "paper" here should probably be "fretwork" or "carying," as Walpole wished to distinguish between what be liked it to appear, and what it actually was.

at a distance, they give a general impression of elaborate mediæval woodcarvings.

The illustrations which accompany this article

useful as backgrounds for a certain type of eighteenth-century furniture. They were intended to be framed up with wooden mouldings to form



No. X. A TRADESMAN'S CARD, CIRCA 1755

give a good idea of the decorative side of the work of Jackson and his contemporaries. The trade cards (Nos. i. and x.) are very interesting, as they display the kind of design which was considered likely to appeal to persons of taste and fashion. Such papers are shown on a larger scale in the actual examples illustrated in Nos. xi. and xii., which are panels printed from large etched plates and coloured by hand. Though clearly inspired by the imported hand-painted Chinese wall-papers, they lack their brilliancy of colour and spontaneity of design. Still, it is rather a pity that wallpaper manufacturers do not issue a series of panels in this style, as they would be most

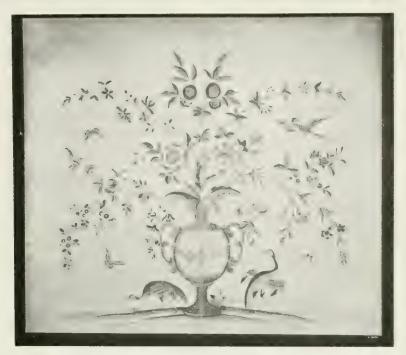
panels, or to be surrounded with printed borders. Very similar patterns are dated 1769, so they continued long in vogue.

The examples of Jackson's Venetian prints have a double interest—their connection with Horace Walpole and Strawberry Hill, and their curious technique. Each example was apparently printed from four separate wood-blocks with different inks, ranging from fawn to black. On each block the tone is employed as a flat mass, and also for line-work, to emphasise the flat masses obtained by the use of the other blocks. Thus each printing produced numerous intermediate shades, and some of the distances and the veinings

Jackson of Battersea and his Wallpapers

on the marble columns are most effectively rendered. The coloured illustrations to his book

to contend with, and though he did not attain his somewhat ambitious goal his citoris to



NO. XI. -WALL PANEL PRINTED FROM ETCHED PLATE AND COLOURED BY HAND

are hardly so successful. The hues are dingy, and the oil has run; but he had many difficulties

doubt, in some measure paved the way for his more fortunate successors.



NO. XII. WALLPAPER IN THE CHINESE LASTE



[The Editor invites the assistance of readers of The Connoisseur who may be able to impart the information required by Correspondents.]

Unidentified Painting (No. 388).

SIR,—I send you a photograph of a picture in my collection, in the hope that some of your readers may be able to identify the painter. I have seen other pictures by the same artist, and with almost identical characters, ascribed to Nicholas Maas, but I think the attribution is incorrect. The size of my picture is about 19 in. by 23 in.—Alfred N. G. AITKEN.

Unidentified Painting (No. 381, October, 1921).

SIR,—With reference to the above, there is a picture in my possession which is obviously another version of the same subject—the attitude being transposed. My picture is attributed to Van Dyck, and I take it to be the work described

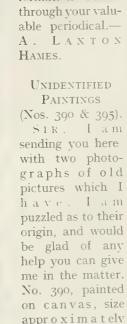
in Smith's Catalogue Raisonné, No. 396, by that artist. It is stated there to have been in graved by Polenich and Faithorne, but I have not seen any emeraving of it. The measurement of my picture is 44 in. by 54 in.—Alfred N. G. Altken.

UNIDENTIFIED PAINTING (No. 389).

SIR,—I should be much obliged if you would reproduce the enclosed photograph, as I am most anxious to find out something about this picture. The fact that the

youth (I take it to be a youth) is holding a golfclub, and the old sewn kid, feather-stuffed ball, should possibly make it easier to trace, as probably the players of the game were in the minority at that date. It is painted on a panel of. I think, cedar, 13 in. by $9\frac{1}{4}$ in. and $\frac{1}{2}$ in. thick. It is in a beautiful state of preservation, owing to its having been kept glazed. The dress is of rich amber, embroidered in crimson, or a very warm brown, while the bows round the waist are of scarlet, with metal tags. The handle of the club is black and white check, with black fringing, and the floor pavement of black and white marble. Any information your readers can give me, either as to the subject of the portrait or the painter, I shall be most grateful for. I am also very anxious to trace the town in which

"Job Rainsford" was Mayor in 1712, and do not know of any better means of obtaining this information than through your valuable periodical.—
A. LANTON





UNIDENTIFIED FAINTIN,

3 ft. by 2 ft. 6 in., 18 taken to be a picture of Chirk Castle, in Wales, showing the lady of the castle, with servants bearing gifts, on her way to meet Cromwell to ask him to spare the castle. This picture was brought from Wales by my great-grandfather, seventy to eighty years ago. No. 395 appears to represent Rembrandt, and is painted on oneinch panelled wood, approximately 6 ft. high by 4 ft. across, and partly ironbound. It has been very badly varnished, but otherwise is in perfect condition.— C. GARNETT.

UNIDENTIFIED Portrait (No. 391). A CONNOISSEUR

subscriber from the

first issue wishes to know if any reader could tell him the name of the lady depicted. The photograph does not convey the beauties of detail nor show the mass of lovely hair.

The picture measures about 25 in. by 30 in., and was relined years ago by Agnew and Zanetti, Manchester.

UNIDENTIFIED PORTRAIT (No. 392).

SIR, — I should be glad if you or readers could assist me in identifying the picture of which I enclose photograph. The canvas measures 23 in. by 26 in.; frame, 28 in. by 32 in. It has been about fifty years in my possession. I bought it from an old collector at



(389)UNIDENTIFIED PAINTING

"THE SUPPER AT EMMAUS"



UNIDENTIFIED PAINTING

Ipswich, who, I understand, had it in hipossession about the same number of years. .. - 11 ..

"VIRGIN AND CHILL WILLY DOVOL (No. 393).

SIR,—I wish to obtain definite information about this picture, which has been brought to my attention. To all appearances, and barring minor details, r greatly resembles one which I have found listed as Mary with the Child, and Abbe Seaglia, by Van Dyck. in the collection of Lady M. Rothschild. London. The main difference between this and the picture reproduced is that the male figure appearing in the one is replaced by a female figure in the

other. The latter work is sometimes entitled St. Catherine, and is also claimed to be by Van Dyck. I am inclined to think, however, that one of the two works must be by some clever copyist.—(Dr.) VICTOR C. THORNE. (No. 394),

> Raising of LAZARUS " (No. 396). SIR, Th. paintings it is sought to identify have been in the possession of Miss Elizabeth W. Hill's family since 1858. in which year they were sold to he father, James Co Hill, by a lawyer, James Dunne, O.C., Inner Tem-

ple, London, wh

gave him papers

and "THE

The Connoisseur



(391) UNIDENTIFIED PORTRAIT

showing them to have been purchased by him at the Shrewsbury sale, and then removed from



(392) UNIDENTIFIED PORTRAIT

1871. Mr. Dunne had evidently purchased the pictures under the impression that they were



(393) VIRGIN AND CHILD WITH A DONOR

England to Ottawa, Canada. These papers were lost during the great Chicago fire of October,

Velazquez's Supper at Emmaus (41 in. by 61 in.) and Nicolas Poussin's Raising of Lazarus (35 in. by

49 in.). Local connoisseurs have denied these attributions. As for the provenance, the writer has been unable to discover in our library a sale catalogue of the Shrewsbury sale, which, as you may remember, took place June 7th, 1857. On the other hand, he found Dr. G. F. Waagen's account of his visit to Alton Towers (the Earl of Shrewsbury's mansion) in 1835 (pages 381-389 of 1854 edition), but the pictures are not mentioned there. We very much trust that the publication of these photographs will bring forth an authoritative expert opinion about our friend's pictures. -G. E. KALTENBACH, Keeper of Archives and Historical Documents, The Art Institute of Chicago.

"THE SAMNITE MARRIAGES" (February, 1921).

Having received enquiries as to the meaning of the incident represented in the plate of The Samnite Marriages (the title should be in the plural, not in the singular, as it was accidentally printed), we now supply the explanation. Beneath the original engraving, by William Ward, after F. Wheatley, appears the following inscription:-" The Samnite Marriages. These tender Mothers interweaved with vineleaves and Myrtle, the



(394) THE SUPPER AT EMMAUS"



(395) "REMBRANDT"



(396) "THE RAISING OF, LAZARUS"

beautiful tresses of these young Virgins. and gave to the fold ings of their veil, that air and turn which was most favorable to the character of their beauty.-Moral Tales by Marmontel." Some further extracts from The Samnite Marriages: An Ancient Ancedote one of the "Moral Tales" alluded to-will serve fully to explain the subject of the engraving. "The ceremony of their marriages was celebrated every year in a wide place, destined for military exercises. All the youth, who were of sufficient age to give citizens to the republic, assembled on a solemn day. There the young men chose their wives, according to the rank which their virtues and their exploits had given them in the annals of their country. . . . The place in which they were to assemble was a vast amphitheatre. entered by triumphal arches, on which were seen hung up the spoils of the Romans. The young warriors were to repair there armed at all points, the young mardens with their bow and quiver. and as well clad as the simplicity of a state, in which luxury was unknown, permitted." The print, which has a companion in The Fow Phrais, by and after the same, was published by J. R. Smith, June 14th, 1787.



Pottery Repairs in the Bronze Age

IN THE CONNOISSEUR of April, 1904, you published a photo and description of a remarkable British drinking cup belonging to the Bronze age. Another cup of this period has been dug up in the same neighbourhood, and, although not quite such a striking example as the former, it has an interest all its own, for it was badly broken and mended again at that early date. The collector of to-day shrinks from damaged pieces, but in this case the damage and the subsequent repair seem to enhance rather than detract from the value. The height of the cup is $6\frac{3}{4}$ inches, diameter 48 inches. It has fortunately fallen into the hands of Mr. Henry Preston, who has done so much to preserve these ancient treasures from passing into oblivion. In the short account he wrote of the piece, he concludes: "As we examine the cup, we find that the furnaceman has had an accident, and broken out a large portion of one side when placing it in the kiln. Such a tragedy would be unpardonable, so the man has carefully kneaded up again the damaged piece of clay, and has remodelled that portion of the cup with



. AZE A J. DEINKIN COLE WITH CONTEMPORALA COLUMN TO COLUMN NEVE RANTHAY

great care and success. But when he attempted to put on the lost ornament his skill failed him, and perforce he impressed the clay with a few crude marks and indentations, probably with his finger-tips, and then fired the precious piece of pottery."—Gerald Goodwin.

Selected Sculptures (2): The Shoebury "Emperor"

SHOEBURY, the name of which, said Camden, was derived from the Saxon "Sceobirig," or "a town in a wood," and which was certainly a sea-burgh of the Danish raider Haesten, has yielded to the spade remains which prove that it was inhabited long prior to the Roman occupation of Britain. Among the Roman relics retrieved from its soil is the stone head, of which an illustration is given. Measuring $5\frac{3}{4}$ inches long by 4½ inches wide, it was found at Shoebury during January, 1896, and is now in the Colchester Corporation Museum. The wreath about the temples indicates that it once formed part of an Imperial effigy, and, although the identity of the subject has not been established, there are grounds for thinking that it may be intended to represent Domitian. The forcible modelling of the face redounds to the credit of a clever sculptor, flourishing about the end of the first century A.D., whose name is now for ever lost.—F. GORDON ROE.



HE AD FROM A STATUE OF A ROMAN EMPEROR I ROM SHOEBURY IN THE COLCHESTER CORPORATION MUSEUM



STUDY
BY WIGLIAM HENRY HUNT





Pictures and Drawings

1922 may not be a record year, but it will probably be a year of high prices in the sale-room. 1921 was distinguished by few records or epoch-making sales, but, considering the general trend of trade and the heavy burden of taxation, the prices realised kept up remarkably well. In practically every department of art, the really fine examples maintained their monetary standards, and any depreciations that occurred were largely confined to specimens which made but little appeal to fastidious collectors. The prospects for 1922 are distinctly more favourable. There was no general slump in fine works of retrospective art in 1921, because the supply did not outrun the demand, meagre as the latter has been. A slight improvement in trade will quicken the desire for acquisition, and then it will be found that the store of objets d'art has been so depleted that it will hardly be equal to any increased drain, and prices will rise accordingly.

Despite a tendency towards depression, the closing months of 1921 were by no means devoid of interesting prices. So early as September, a panel-painting ascribed to Gerard Dou, The Poulterer's Shop, was sold by Messrs. John M. Leeder & Son, of Swansea, for 500 guineas. In London, Messrs. Robinson, Fisher & Harding were hard at work by October, securing £52 10s. apiece for The Queen of Butterflies, by D. Y. Cameron, and for A Wooded Landscape, by Ruysdael, $16\frac{1}{2} \times 14$ in. The latter belonged to the late Mrs. Kate Druce, of Cadogan Square. On November 10th was sold a large Tintoretto composition of The Baptism of Christ for £157 10s., while a panel picture of A Surgical Operation (circular), by A. van Ostade, fetched £78 15s. on the 24th. Part of the stock of Messrs. W. Lawson, Peacock & Co., sold owing to the death, last year, of Mr. W. Lawson Peacock, was dispersed by Messrs. Christie on November 11th and 14th. the first lots to attract attention was The Drover's Halt, by R. Ansdell, 1846, 38 x 71 in., which was knocked down for £60 18s.; the next being The Happy Family, by B. de Hoog, $30\frac{1}{2} \times 39$ in., for which £152 5s. was paid. Grace, by Millais, $54\frac{1}{2} \times 34\frac{1}{2}$ in., which was exhibited at the Royal Academy, 1891, made £210-a drop from the 460 guineas realised by it in the Julian Senior sale, 1906, perhaps due to the fact that it is not a work of the artist's best period. Other prices were £73 10s. for F. P. ter Meulen's Sheep on the Dunes, 33 \times 50½ in.; and £58 16s. for F. Cotes's Portrait of a Lady in Grey and White Dress, holding a Book, $29\frac{1}{2} \times 24\frac{1}{2}$ in. Some interesting works were put up at the same rooms on the 18th, commencing with a number of drawings belonging to the late H. R. Barnes. These included

The Harbour, Marseilles, by W. Callow, 1886, 211 x 321 in. (Manchester, 1912), £94 10s.; Canal Jump on the Ouse, by Mark Fisher, 1875, 18½ × 26½ in. (Paris Universal Exhibition, 1878), £115 10s.; Antony and Cleopatra, by F. Dicksee, 8 x 6 in., £84; Goodrich Castle, by D. Cox, 7½ x 10½ in., £60 18s.; and Palazzo Manin, Venice, by J. Holland, 161 x 11 in., £136 10s. Among oil paintings, A Woodland Scene, by J. Linnell, senr., 1869, $27\frac{1}{2} \times 38\frac{1}{2}$ in., fetched £157 10s.; Sunny Hours, by G. B. Torriglia, $29\frac{1}{2} \times 43$ in., £162 15s.; and Washing Day, Venice, by J. W. Waterhouse, $23 \times 13\frac{1}{2}$ in., £147. From another source, Millais's Twins: the Twin Daughters of Thomas Rolls Hoare, Esq., afterwards Lady Sydney Eardley Wilmot and Mrs. Hugh G. Gough, 1876, 61 × 442 in., netted £252; and D. Y. Cameron's The Valley, 26½ × 38½ in., £220 10s. A collection of Albert Goodwin's drawings, from the late Mr. F. A. Forbes's property, was sold on the 21st, the highest price, £315, being paid for an album of 58 studies, In City, Town, and Hamlet, 1884-1891, "to see how far the art of decoration could be applied and used in landscape art." From an anonymous source, a drawing by T. L. Rowbotham, 1866, of The Island of Ischia from the Bay of Naples, 30 × 51 in., scored £162 15s.

When Messrs. Alex. H. Turner & Co. dispersed the contents of Enton Hall, Witley, near Godalming, during November, a pair of paintings, A Loving Toast and With all my Heart, by W. Dendy Sadler, 17 × 21 in., made £255; Sweethearts Still, by the same, £150; The Charmed Sunset Lingered Long, by J. Farquharson, 36 × 28 in., £250; Cornish Crabbers, 50 × 28 in., Hard Down, 60 × 48 in., and The Lighthouse, by C. Napier Hemy, £280, £230, and £300 respectively; and "Oh, Nanny, will thou gang wi' Me?" by J. Phillip, 20 × 27 in., £130. At Dowell's, Edinburgh, a water-colour, After the Storm—Return of the Missing Boats, by W. M'Taggart, 1881, $20\frac{1}{2}$ × $30\frac{1}{2}$ in., realised £257 5s. on November 26th.

The Lord Vernon collection of 59 water-colours by Geoffroi Mind, of Swiss costumes, pastorals, etc., in the style of S. Freudeberg, with *Le Beau Bouquet* and *L'Oillet Blanc*, by Gottfried, after the latter, all mounted in three albums, with a portrait of the artist in each, ran up to £465 at Sotheby's on November 1st.

A very interesting London auction was that of December 9th, when Messrs. Puttick & Simpson offered the diaries, documents, and drawings of Joseph Farington, R.A., which they discovered in the attic of a house on which they had been asked to report. An account of this sale will be given in our next number.

Engravings and Etchings

Sotheby's secured the sum of £3,111 14s. for the late Dr. D. J. Macaulay's collection of modern etchings, engravings, and drawings in October last. A large number of Augustus John's etchings was included, the highest individual figure, £15 10s., being paid for a second state of his Self Portrait-Tête Farouche. By A. Legros, a second state of Le Point de Vue fetched £15, and another of La Ferme de Brieux, Effet d'Orage, £14; while a portfolio, Six Eaux-Fortes par Alphonse Legros (1875), comprising Le Mouton Retrouvé, Le Mort et le Bûcheron, Le Mort du Vagabond, Le Coup de Vent, Pêche à la Truble, La Petite Marie, Tête de Jeune Fille (all unsigned), and Portrait of the Artist (litho), went for £31, and a volume, Histoire du Bonhomme Misère (No. 3 of 60 copies), for £14. Good sums were brought in by J. McBey's plates, Martin Hardie Sketching, 1915, securing £60; Gamrie, £56; Penzance and The Pool, £54 each; A Norfolk Village, £40; The Torpedoed "Sussex" beached at Boulogne, £42; and Quai Gambetta, Boulogne, £38. An impression of the only state of J. F. Millet's La Grande Bergère netted £16; a fourth state of his Les Bêcheurs, £14; and an example of M. A. J. Bauer's large plate, Cavalry, £30. £68 was the top price for a Whistler etching-an impression in brown of the Becquet on old paper. Another, only in black, went for £32; while a lithotint, Nocturne, fell for £31. The following table gives some further sums bid during November at the same rooms :-

five-light silver candelabra (160 ozs.); and 20s. per ounce, a tankard, 1683 (9 ozs. 4 dwts.).

One of the best October prices was secured by Messrs. Robinson, Fisher & Harding, who obtained a bid of £260 for a K'ang-hsi twelve-fold incised lacquer screen, 9 ft. 3 in. high. A Chippendale mahogany suite (9 pieces) made £120; a burr-walnut Queen Anne bureau bookcase, 3 ft. 6 in., £78; a pair of Louis XVI. fauteuils, covered in Beauvais tapestry, £48; a ditto parqueterie commode, 4 ft. 6 in. wide, £40; a Louis XV. walnut drawing-room suite, covered in Aubusson tapestry, £80; a Queen Anne six-fold stamped leather screen, 7 ft. 6 in. high, decorated in the Chinese taste, £40; an oyster-wood William and Mary cabinet, 3 ft. 1 in., £48; and a Hepplewhite mahogany elbow-chair, £40. During November, the same firm obtained £110 5s. for a carved gilt suite of Louis XVI. design (9 pieces), and £89 5s. for a panel of 17th-century tapestry (Diana and Actaon). A brass-mounted barometer, by Daniel Quare, London, on ivory stem with metal-gilt feet, 38½ in. high, changed hands for £152 5s. at Christie's on November 17th, when a Sheraton mahogany secretaire cabinet, with glazed doors, 46 in. wide, went for £152 5s.

Messrs. Wm. Willett sold the contents of the Old Manor House, Hove, on the 23rd, when a quantity of Queen Anne furniture came under the hammer. It included a high-back winged arm-chair with cabriole legs, covered in petit-point needlework (£168); a walnut bureau-bookcase, 2 ft. 6 in. wide, 6 ft. 6 in. high (£150); an oblong

TITLE.	Engraver or Etcher.	Painter.		Remarks.	DATE OF SALE.	AMOUNT REALISED.
Parisot, Mile		 A. W. Devis	• •	Mezzotint, printed in colours. A record price.	Nov. 1st	£620
"Romps, The," and "Truants, The "	W. Ward .	00		Pair, printed in colours		₹80 £80
"Sunday Morning" "Action between H.M.S. Shannon and American Frigate Chesapeake, The."	L. Haghe	 J. C. Schetky	• •	Printed in colours Coloured lithographs, set of 4.	**	£50 £54
Hastings, Warren				Mezzotint		£30 £320
Burgos Cathedral, Interior 'Abraham's Sacrifice'' Duff, Mr Heathcote, Lady	Rembrandt . J. Agar	 R. Cosway		Printed in colours	Nov. 15th	£30 £31 £30 £40
"Fisherman Going Out, The," and "Fisherman's Return, The."	J. Barney			Pair, printed in colours		£52

Furniture, China, Glass, Silver, etc.

Many choice pieces of furniture and porcelain were auctioned by Messrs. Knight, Frank & Rutley during October and November last. £283 purchased a Louis XVI. commode, stamped "C. Mauter," 51 in. wide, 34 in. high; £241 10s., a French carved gilt suite-de-salon (9 pieces); £68 5s., a Chinese famille-verte dish, 11 in. diam.; £60 18s., a mahogany tall-case clock, with Whittington, Ossington, and Westminster chimes; £39 18s., a Persian bordered crimson-ground carpet, 16 ft. 6 in. x 12 ft. 3 in.; £31 10s. apiece, two Tabriz carpets; £39 18s., a set of six Chippendale mahogany chairs; £40, a pair of

stool, cabriole legs, club feet, old needlework cover (49 guineas); a pair of walnut chairs, shaped splats, and legs with club feet, needlework covers (68 guineas); and a walnut chest of six drawers, the top inlaid with boxwood lines, 3 ft. 3 in. wide (66 guineas). There were also a striking bracket clock, by Holmes, London, in mahogany "pagoda" case, 20 in. high (101 guineas); a William and Mary walnut commode, 2 ft. 11 in. wide, 18 in. deep, 2 ft. 6 in. high (135 guineas); a set of six Hepplewhite mahogany chairs (£68); and a pair of "Blue John" urn-shaped vases and pedestals, ormolu mounted, with reversible candle-sockets, 11½ in. high (31 guineas).

Sotheby's showed up well in several important sales, as is evident from the table given herewith:—

of G. Turbervile's Booke of Falconrie or Hawking (1611), and $I(n) = \lambda^{-1/2} \cdot A(n)^{-1/2} \cdot A(n)^$

Piece.	Period.	REMARKS	SALE.	PRICE.
Muror	William III	Elack and gold, carved: 40 × 20 m Carved wood and gesso gilded frame; extreme h., 5 ft. 10 in.; w., 2 ft. 8 in.	Nov. 11th (Col. W. Selby Lowndes).	· I
China Cabinet or Bookcase.	Queen Anne	Walnut; w., 10 ft.; h., 9 ft.; fluted pilasters and slight inlay.	**	4 11 11
Screen	Early 15th century.	Stamped, painted leather; Chinese scenes; h., 8 ft.	Nov. 17th	* I ~)
Stools, pair		Carved and gilded; cabriole legs; oval tops;	Nov. 11th (Col. W. Selby Lowndes).	1 1 3 x
Side Tables, pair	0	Cabriole legs, and richly carved; w., 5 ft.; d., 2 ft. 4 in.		,20
Dressing Commode	18th century	Serpentine front; marqueterie top; w., 48 in.	Nov. 11th (anonymous property).	. > 5
China Cabinet	Chippendale	Mahogany; pagoda roof; w., 5 ft. 2 in.;		, <u>;</u> ()
Console Table, Mirror and Appliqué.	"	Set; Chinese ornamentation	Nov. 11th ("A Gentleman").	£ 2 ×)
Jug, "Toby"	Ralph Wood	9½ in.; sailor on barrel, holding jug to his side with both hands, dog and pipe at his feet (stem broken); drab, brown, and pale orange.	Nov. 11th (Mr. Neville Gwynne).	÷ (40)
Vases, pair	K'ang-hsi	Famille-verte, 113 in.; "Long Eliza" figures	Oct. 21st	113

The October sale at Loudoun Castle, Ayrshire, conducted by Messrs. Dowell, included an oak Jacobean dining table on four massive "vase-shaped" supports and stretchers, with carved border and initials $_{\rm W.M.}^{\rm D}$ and $_{\rm S.D.}^{\rm D}$ which fetched £630; a mahogany and satinwood Sheraton wardrobe, £493 ros.; and a mahogany Chippendale stage sideboard on cabriole legs, 9 ft., £278 5s. A wine-glass, 7_4^3 in., from Drummond Castle, engraved, "To Prince Henry, Duke of Albany and York," with crowned monogram and verses of the Jacobite "National Anthem," made £94 ros. at Messrs. Brady's, Perth, on September 6th. £600 was bid at the Bishop's Palace sale at Wells on November 8th (Messrs. Powell & Powell) for a set of eleven Chippendale chairs with carved banister backs.

Books and Manuscripts

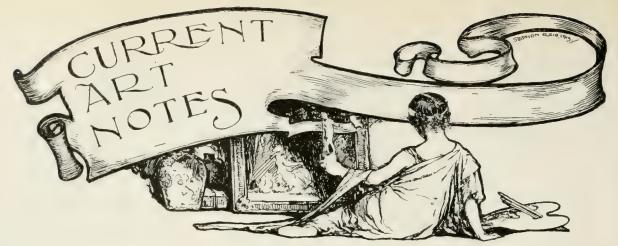
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HENRY GEORGE BOHN, the famous publisher, left behind him, at his death in 1884, a number of highly interesting MSS, and autograph letters, which came under the hammer at Knight, Frank & Rutley's rooms on November 18th. The three most important lots all related to Robert Burns. There was his original letter (August, 1786) to James Smith, of Mauchline, concerning his proposed visit to the West Indies, which, in a somewhat abridged form, was printed in the Globe Edition of the poet's works (1868). This was bid up to £179, its nearest competitor being the autograph poem (£145), which is the first version of the Verses in Friars Carse Hermitage, and the one actually inscribed on the Friars Carse windowpane, now in the Dumfries Observatory Museum. Another autograph draft of a poem—(Ni)thsdale's Welcome to Terreagles-fetched £50. At Sotheby's book sales, a set of Voltaire's Œuvres Complètes (70 vols.), 1785-9, with plates by Moreau le Jeune, went for £150; and copies the leaves often wanting containing an account of the "Otter," and the two rare leaves at the end with the music. "The Measures of Blowing," £44 the two volumes. Some important Persian MSS. came up at the same rooms on October 25th. The following were the highest prices:—£505 for a manuscript of Nizāmī's Khamsah, with illuminations and miniatures, dated 984 A.H. (1575 A.D.); £400 for Nūru'd-Din Jāmi's Subject I. Unio (The Rosary of the Pious), written and partly illustrated by Sultan Muhammad Khandān, and with a miniature by Abdallāh Muzahibb, dated 972 A.H. (1564 A.D.); and £205 for five leaves from a Murrekeh, or Album of Verses, written and signed by Mīr Alī of Herat, 1532 A.D.

At Dowell's, Edinburgh, a first edition (1866) of Lewis Carroll's *Alice in Wonderland* netted £26; and 3 vols. of Sterne's *Tristram Shandy* (1760 and 1761), £52 10s.

Stamps

IN THE CONNOISSEUR for September, reference was made to the first portion of the famous Ferrary philatelic collection, which came under the hammer in June, 1921, as much as 1,099,000 frs. being paid for 171 lots. The dispersal of the second portion of this collection, formed by the Baron Philippe von Ferrary, and said to be the largest in the world, took place at the Hotel Drouot in October. Despite being a trifle faulty, a pair of "Post Office" Mauritius, 1847, 1d. and 2d., were bid up to 98,000 frs. 90,000 frs. purchased a Hawaii, 1851-2, 2 cents (type 1); 60,000 frs., a pair of British Guiana, 1850, black on rose, with initials J. B. S.; 40,000 frs., a "Post Paid" Mauritius, deep blue, first imp.; 37,000 frs., a British Guiana, 1856, 4 cents, black on blue, paper-coloured throughout (claimed by the catalogue as probably the only perfect specimen with unclipped corners); 34,000 frs., another example, but with the paper surface-tinted only.



Royal Society of Portrait Painters

HELD in a portion of the galleries at Burlington House, the R.P.S.'s thirty-first exhibition seemed to echo, on a vet smaller and more limited scale, the very insufficient Royal Academy display of 1921. Only 213 works were placed—a bare thirty over the total shown by the Society at the Grafton Galleries in 1920—in six rooms, of which five alone were once capable of accommodating some 400 items. It will thus be seen that the Royal Society of Portrait Painters erred, if anything, on the side of modesty, making no apparent attempt to provide a "bumper" exhibition in numbers as well as in quality, while of the 117 artists represented in it, no less than nine were deceased members. Thus Whistler was recalled by his Harmony in Black (Mrs. Charles Whibley), his Grey and Silver: La petite Souris, and by his Brown and Gold: De Race; Watts, by his large portrait of The Hon. Mrs. Percy Wyndham; Millais, by his celebrated canvas, Hearts are Trumps (1872); C. W. Furse, by a portrait of The Rt. Hon. Lord Collins of Kensington; Robert Brough, by a likeness of R. B. Hirsch; Alma Tadema, by a little oval Portrait of the Artist's Mother, done when he was $15\frac{1}{2}$ years old; and Herkomer, by The Lady in White (1885). In addition to these were hung some retrospective works by living artists, such as the important composition of Lady Meyer and her Children, by Mr. Sargent, and the admirable fancy portrait (1896) of Her Grace the Duchess of Rutland, by Mr. J. J. Shannon;

while Mr. George Harcourt's sole contribution, the large and richly-hued group entitled The Birthday, dated back to 1910, Mr. R. G. Eves's forcible head of The late Lord Cozens-Hardy was a performance of some years past, and Mr. T. Blake Wirgman's Miss Yates by no means bore the appearance of being an up-to-date production. Among the more recent paintings, Mr. A. T. Nowell's refined presentment of H.M. the King held an important position. Recalling Raeburn's brushwork, though not his colour, Mr. Malcolm Gavin's William White, Esq., refreshed the eye with its luminous, pearly tones. Good modelling marked Mr. Gordon Coutts's Son of Mahommed, and careful observation, Mr. A. Akerbladh's T. Spencley, Esq., but the latter was unfortunately altogether too muddy in tone—a defect which could not be attributed to the pretentious and rather garish group of The Winning Eight, by Mr. W. B. E. Ranken. Mr. Hugh de T. Glazebrook's squarely painted portrait of S. E. Mon. Venizelos was good, as were also Mr. T. Fiddes Watt's dignified rendering of The Hon. Evelyn Hubbard, and Mr. J. St. Helier Lander's effective likeness of Mrs. Chalmers. An accomplished study of hands was comprised in the Miss Barbara Scott of Mr. Eves. The able brush of Mr. Charles Pears had produced a small but lively portraiture of Miss Cladish, which lost nothing by its somewhat unconventional arrangement. Three canvases revealed Mr. Herbert A. Olivier in his typical vein, the reticent and



PRIS DI 1 V MIR"

BY THE LATE PERNAND KHNOPPE

happily characterised likeness of Su Frederick Lewis, Bart., being especially prominent. Very different, both in conception and treatment, was the clever, audacious, and amusing Mr. Stroud, which was the most interesting work which Mr. J. D. Revel has shown since some time past. Among other works of merit were Mr. John Crealock's James Baird, Esq., rather too immobile as regards the figure, but excellent in other respects; Mr. Richard Jack's alluring likeness of Miss Doris Jack, Mr. J. McLure Hamilton's Mrs. Harry Drew, and his pastel Helen Whistling, Mr. W. E. Webster's Miss Pitchford and Miss Cladish, Mr. Francis E. Hodge's Miss G. Howarth, Mr. Cecil Jamesone's Portrait, Mr. Charles D. Ward's Portrait Sketch, Mr. Algernon Talmage's Roy, daughter of Col. Ainsley, Mrs. Estelle Nathan's Mr. Preston, and Mrs. C. Blakeney Ward's Self-Portrait.-F.G.R.

Royal Society of British Artists

ABOUT a year ago, THE CONNOISSEUR frankly observed that the Royal Society of British Artists had "still much lost ground to recover if it is to celebrate its centenary (1923) in a manner befitting its position as one of London's oldest art institutions." In view of this, it was a matter for congratulation to find that the Society's 156th exhibition revealed it as apparently being well on the way towards realising the ideal cited. Mr. Solomon J. Solomon, the President, who has never failed to set a dignified example to his followers, was represented by two canvases-the one, a portrait of Sir Francis Newbolt, K.C., the other, a study of Orchids, both rendered with his inevitable skill and refinement. Some important items were provided by Mr. Orlando Greenwood, whose achievements have justified the attention which The CONNOISSEUR devoted to his earlier work. Mr. Greenwood's technique is marked by great ability, and bears evidence of the most thoughtful application, albeit the savour of spontaneity which characterises his handling has deluded certain critics into the idea that his pictures are "thrown off in the heat of the moment." This effect was particularly noticeable in his study of 'Arry wielding a concertina, which, however, though extremely clever in many respects, was rather raw in certain of its colour passages, and distinctly less sensitive in its tonal qualities than El Ghitarero, or the sombre composition called The Groom. Both the latter were very interesting works, finely modelled, especially about the arms and hands. In addition to these there was Mr. Greenwood's Beauty and the Beast, which was as skilful, refined, and satisfying a "still-life" piece as one could well wish to see. A powerfully handled portrait of Mrs. Johnson of Port Mulgrave was another compelling work-this time from the brush of Mr. Ernest Forbes; while the subject of The Fancy Dress Pirate afforded legitimate excuse for Mr. David Jagger to indulge in an amusing satire on the ways and manners of ordinary persons when " in costume." Mr. C. F. Barry, the society's "divisionist" painter, had encountered a congenial topic in Peace Night, Tratalgus Square A leading place among the landscapists was taken by Mr. Charles Ince, whose Old Warehouses on the Witham, Bistop, and The Great Oase, Hunts, were delightful in their sincere and feeling coloration. Sand Dunes, Brittany, was a pleasing example of Mr. John Muirhead's style, and When Lingering Daylight mingles with the Moon, of Mr. Alex MacLean's. Mr. L. Burleigh Bruhl's atmospheric Haven under the Hill, Miss L. Hogarth's dreary (one uses the term in complimentary fashion) Wet Evening, Brighton, Capt. E. Handley-Read's effective decoration, Gondola, and Mr. Cyril Roberts's reticent portrait of Miss Katherine Cecil Russell, must also be mentioned. There were many more notable water-colours and tempera paintings than can be alluded to here, but some of the best were Mr. John Austen's Serena, Mr. Blamire Young's Morning in the Square and Sweepings (two tiny but comprehensive impressions), Mr. H. H. Bulman's little "living-room" portraits of Mrs. Ernest Souster and E. Birhenruth, Esq., and Mr. A. E. Cooper's Steel Works, Middlesbrough.

The Pencil Society

A DISPLAY of work by members of the Pencil Society (of London) was held at the Sunderland Public Art Gallery in November and December. The exhibitors were Messrs. G. D. Armour, F. Brangwyn, H. M. Brock, Cross Burnett, Hedley Fitton, Hanslip Fletcher, Frank Gillett, Vernon Hill, Gilbert Holiday, Warwick Reynolds, E. H. Shepard, J. A. Shepherd, Joseph Simpson, Steven Spurrier, G. L. Stampa, and Bert Thomas.

Mediæval Pigments and Mediums: Professor A. P. Laurie's Opening Lecture at the Royal Academy of Arts

In his opening lecture to the students of the Royal Academy of Arts, Professor A. P. Laurie dealt with the question of the pigments and mediums used by the "Primitives," illustrating his lecture with a series of slides of the Primitives in the National Gallery at Edinburgh. After having described the actual pigments which were used up to the end of the fifteenth century, Professor Laurie proceeded to discuss the question of the mediums employed by the painters of that period. He pointed out that, in the matter of the Italian tradition, we had very complete and full information in the treatise by Cennino Cennini, who deals in great detail with the use of egg as a medium for painting, and there could be no question that this was the medium used in Italy until the introduction of oil painting. Professor Laurie further pointed out that, unfortunately, there was very scanty information as to the northern tradition, and about the mediums used in Germany and by the Flemish painters. According to the Italian tradition, it was the painting of the brothers Van Eyck that first directed the attention of the Italians to the use of oil, but in Vasari's account of the introduction of oil painting there are certain ambiguities which suggest that the medium of the Van Eycks and other immediate followers was not simply oil. The greatest continental authority on this question—the late Professor Ernst Berger-had come to the conclusion that the medium was probably an emulsion of egg and varnish. Professor Laurie stated that he was himself for some time intrigued by this suggestion, and that it is quite probable that it was used in certain cases. The examination of certain of the Northern Primitives in the National Gallery at Edinburgh has demonstrated, however, that they are straightforward oil pictures painted on a gesso panel, while they have all the appearance, in their technique, in the form and nature of the

cracks, and in their general condition of preservation, which is associated with the Flemish school. He was, therefore, driven to the conclusion that, in the time of the Van Eycks, the use of the oil medium must have been well known in the north, as it is inconceivable that so high a technical skill in the use of this medium as is shown by the Van Eycks could have been possible without a long tradition behind it. This suggests a completely different tradition in the north from the Italian tradition as to the use of mediums. The employment of oil for painting is mentioned by Theophilus in the eleventh or twelfth century, and the purchase of oil for painting is shown both in the Westminster and Ely accounts of the fourteenth century. It becomes, therefore, a matter of considerable interest to investigate such examples as exist of northern paintings of an earlier date than Van Eyck to see how far back this tradition of the use of oil goes, and whether at any time egg was used as a medium in northern paintings. It is, at any rate, satisfactory, from the practical point of view, to know that carefully executed painting with oil on a sound wooden panel covered with gesso has been proved, by the test of the centuries, to be practically indestructible.

"A Lady Spinning," by Gerard Terborch

THE small panel of A Lady Spinning, now in the collection of Sir Herbert Cook, measures only 13 in. by 10 in. It was exhibited at the Guildhall in 1895, and at Burlington House in 1902. Wearing a black velvet bodice edged with white fur, a grey skirt and a green apron, the lady is seated in her arm-chair. naturally, and not self-consciously, in an environment that suits her station and her daily outlook on life. We do not, at first glance, notice the wick-scissors hanging high on the mantelpiece, nor do we instantly observe that the edging of the mantel-border is slightly torn. Such detail is significant of Terborch's dexterity, and so is markedly superior to the matter-of-fact methods too often employed by Gerard Dou in his love of niggling detail and irritating parade of cleverness. Yet Dou appears to have been the more popular artist. Terborch, unlike most of his compatriots, travelled extensively in Germany, Italy, France, Spain, and even England, to settle down eventually and practise his perfected art at Deventer. The fine sense of decorum that this Dutch "small master" imparted to his rendering of a well-appointed room is admirably reflected in the work before us. In this panel, of which the pedigree can be traced back to 1781, the lady contrasts strikingly with some of the boorish persons that people too many of the compositions of the lesser Dutch painter Mariner W. Brockwill

"Henry Mortlock," by Henry Edridge, A.R.A.

An interesting example of the art of Henry Edridge (1769–1821), as directed towards male portraiture, is found in the full-length figure of *Henry Mortlock* (1803). Measuring about 15 in. by 10½ in., this crayon drawing, slightly tinted in water-colour, depicts the subject posed in surroundings typical of the university city with which his family was closely associated. In the middle distance is seen the Cam, to the right is the Lime Walk, and in the background King's College Chapel and part of Clare.

Born July 16th, 1789, Henry Mortlock was fourteen years old when this portrait was executed. An exemplary youth, his departure to India, in 1808, inspired his father to inscribe the following lines, now pasted on the backboard of the drawing :-- "He never caused his Father | to sigh, except when he left him. | May God Almighty | bless and protect him. | J. M. | December 25th, 1808." His parent's prayers prevailed, and, in 1817, Henry came home to marry Elizabeth Thomas, returning during 1818 to Madras, where he remained for a further period before finally settling in his native land. Once back again, he was ordained, in 1824, and held a cure at Morcott, Rutland. Ten years later, he removed his residence to Brighton, where he undertook tuition. His death took place February 13th, 1839, his body being interred at the old Parish Church, Hove. Edridge, it will be remembered, was elected an A.R.A. in 1820, shortly before his decease. A very charming and spontaneous drawing by William Henry Hunt (1790-1864) is given in the Study of a young woman's head, which, owing to its nature, is not characterised by the over-finished technique or rather trifling humour that often marred this artist's work. The original is in the Editor's possession. The engraving of Miss Hoare portrays the little daughter of William Hoare (1706-1792), a foundation member of the Royal Academy, who painted the portrait from which Johan Faber, junior (1684-1756), made his mezzotint. The inscription records that this plate, "Price is. 6d.," was "Sold at the Golden Head near the Church Bloomsbury Square." The original of Filippino Lippi's (1457-1504) Adoration of the Magi, the subject of another plate, is preserved in the Uffizi Gallery, Florence. It is painted in tempera on a panel, measuring 8 ft. 3½ in. by 8 ft., and its completion on March 29th, 1496, is recorded in an inscription on the reverse. This is the same work as that mentioned by Vasari as being painted "In San Donato, near Florence, called the Scopeto, . . . for the Scopetine friars." Vasari also averred that various members of the Medici family were to be recognised in the figures surrounding the central group, but this statement has been criticised.

Loan Exhibition of Old English Colour-Prints

THERE has rarely been a more interesting little exhibition of old English colour-prints than that held at Mr. Harvey's gallery (6, St. James's Street, S.W.I), under the auspices of Mr. George Harvey and Captain Frank Stiltzer. Though few in number, the exhibits were generally of exceptional quality, including several impressions which were either unique or of very great rarity. The Mrs. Michael Angelo Taylor as "Miranda," by J. Ward, after Hoppner, lent by Mr. Fredk. Behrens, which would be exceedingly scarce even in black-andwhite, is the only example known in colours, and its masterly printing and exquisite luminosity appeared to reveal it as a trial impression, struck off under the personal supervision of the engraver as an experiment. The choice pair, Juvenile Retirement and Children Bathing, by and after the same, belonging to Sir Edward Hulton, are both distinguished by the early publication lines which mark the first issues of these engravings, and are characterised by much the same qualities as the Miranda. Another highly attractive item was the brilliant and

purely coloure 1 Lady Hamilton as "Nature," by Henry Meyer, after Romney, lent by an anonymous collector. Mrs. Leigh Pemberton's copy of Earl St. Vincent, by J. R. Smith, after Stuart, exemplified the rare state of the plate before the alterations to the head and legs of the sitter. Other uncommon subjects comprised Mrs. Orbv Hunter, by Young, after Hoppner; while such deserved favourites as the Promenade at Carlisle House, Col. Tarleton, Infancy and Fidelity, Wood Numbh and Shepherdess, Sophia Western (Lady Cunliffe), together with many more, were all represented by early and choice specimens. The last-named plate was one of the rare proofs before the earrings, which the sitter is wearing, were eliminated. Together with the forty or fifty engraved portraits and sporting prints was displayed a small collection of drawings, including good examples of Lawrence, Cosway, Boucher, Watteau, and other artists.

The late William Robert Colton, R.A., P.R.B.S. (1867 1921)

The well-known sculptor, Mr. W. Robert Colton, who died at his residence, 5, St. Mary Abbott's Place, Kensington, on November 13th, 1921, was by birth a native of Paris. Born in that city during 1867, his education was divided between it and London, his places of study in the latter being Lam-

beth, South Kensington, and the Royal Academy Schools, where he was eventually to become Professor of Sculpture. In 1889, when only twenty-two, he was represented at both the Royal Academy and the Paris Salon. Ten years later, his bronze figure, The Girdle, was purchased under the terms of the Chantrey Bequest for £630, while in 1903 his marble group, The Springtide of Life, was similarly secured at a cost of £1,000. Other well-known works by him were The Image Finder and The Crown of Love, besides many public statues and memorials in Britain, India, and the Colonies. Elected A.R.A. in 1903, and R.A. in 1919, Mr. Colton was also President of the Royal Society of British Sculptors, had received a silver medal and an honourable mention in Paris, and had also occupied various prominent positions connected with the teaching or encouragement of sculpture in England. An illustration of the clay study for his popular statuette, An Adventure in Borrowed Plumes, formed the



CHARLES II, CUT-CARD CHALICE AND PATEN (AT MR. WALTER H. WILLSON'S)

abject of a plate in fair Cons. Notes it to Table (1916)

The late Mrs. J. Seymour Lucas (Marie Cornelissen)

WE regret to announce the death of Mrs. Seymour Lucas, wife of the famous Royal Academician, which took place in a nursing-home at the end of November last. The daughter of the late Louis Cornelissen, the well-known artists' colourman of Great Queen Street, Marie Elizabeth Seymour Lucas claimed to be descended from Antoine Cornelissen, the amateur of pictures, whose portrait by Van Dyck is in the Duke of Buccleuch's collection. She studied at the Royal Academy Schools, first exhibiting at Burlington House in 1877, the same year in which she married Mr. Lucas. A fairly regular exhibitor at the Royal Academy, Mrs. Lucas, whose artistic style was in general sympathy with her husband's, was best known as a painter of children's portraits, of subject pictures in whichea youthful element was prominent, and as an illustrator of children's books. Among her best-known works were We are but little children weak, nor born to any high estate (1893); Types of English Beauty (1894); Weighed and found Wanting, and portraits of the three children of the late Lord Swinfen of Chertsey-the present Baron and his sisters.

Important New Engravings

From the Museum Galleries

(26, Museum Street, E.C.1) is announced the forthcoming publication of a series of a hundred engravings, chiefly in mezzotint and printed in colour, entitled the Gallery of Famous Portraits. The intention of the publishers is to limit their selection to the most authentic and characteristic likenesses of personages who have materially influenced the world's history in politics, war, commerce, science, art, literature, and music. This allows for a wide diversity of scope both from the standpoints of art and archæology, and should result in a very interesting collection, representative of the work of a large number of well-known artists belonging to widely different periods. Another series-of twelve mezzotints after the great masters of landscape, Turner and Claude, engraved by Mr. J. Cother Webb-lately published by the same firm, has enjoyed a remarkable success. The bulk of the limited issues of impressions was struck off in colours, and the result showed that increotint in colour

was reculiarly adapted for the translation of Turner's works, the brilliant and luminous tones of the originals being finely suggested in the transparent pigments used in colour-printing. It appears rather wonderful that these were practically the first engravings in colour published after the master. Several important chromolithographs from his works were issued during the last century, and, in more recent times, there have been numerous mechanical reproductions, but these versions lack that essential artistic quality which is derived from the work of a fine engraver, who strives to interpret the feeling and quality of the originals and adequately convey them to translations, executed in a different medium and on a different scale. Another attractive plate which will be shortly issued by the same firm is a mezzotint in colour by Mr. Edward Stodart, from Lancret's celebrated picture of The Swing, now in the Wallace collection. This chef-d'œuvre of the brilliant eighteenth-century French master should offer a most congenial theme to Mr. Stodart's scraper.

At the Leicester Galleries:—Claud Lovat Fraser Memorial Exhibition; Paintings and Drawings by Albert Rutherston; Sculpture and Drawings by Frank Dobson; Drawings and Studies by J. F. Millet

DEEPLY as connoisseurs of the theatre have lamented the loss of Claud Lovat Fraser, and bitterly as the broaderminded observers of contemporary art have bewailed the gap which his death has occasioned, it is doubtful whether the public could have fully appreciated the value of the artist without seeing his Memorial Exhibition at the Leicester Galleries (Leicester Square), so vital, so inspiring, was that remarkably comprehensive display. Standing in the midst of the varied creations of his fertile imagination, it seemed almost impossible to believe that Fraser himself had passed from hence, although the very inability to realise the fact proved that he had not lived in vain; proved that he survives, and will continue to survive, in his works. An artist-not invariably a perfect technician, perhaps, but an artist despite it—he wielded in his short life of thirty-one years an influence which seems likely to leave a permanent mark upon the traditions of the theatre. How elaborate and calculated were his preparations for the eight productions staged in his costumes and settings were demonstrated at the Leicester Galleries by a great variety of designs, and by several original models-delightful miniature stages, one or two of which appeared at his "one-man" show at the Mansard Gallery in 1919, but of which the great majority was entirely new to the public. Besides these were other drawings, designs for posters and textiles, and many book and broadsheet illustrations, strikingly imbued, in general, with the eighteenth-century spirit which came so naturally to him when depicting scenes of a certain character. The great advance which Lovat Fraser had made in a short time upon his early style, before he had fully freed himself from the crudities of immaturity, was to be noted in several of the exhibits, and the sight of these filled one with regret that he, like the painter Ken Kemp, and many more of our honoured, youthful Dead, should have been called away at the very moment when a long and honoured career seemed assured to him. The frontispiece to the exhibition

catalogue was reproduced from a drawing by Mr. Albert Rutherston, who himself had previously held a "one-man" show at the same galleries. Mr. Rutherston's style evinces delicacy and a sense of design, while his tinted landscape drawings, such as the Entrance to Quarries, Beer, carry with them a pleasing and irresistible suggestion of the old English school of water-colour. In purely decorative compositions, Mr. Rutherston is sometimes a trifle over-ingenuous in regard to his renderings of the human form, but his coloration is always sensitive, and his conventional arrangements of clouds to be admired. But if Mr. Rutherston leant on the side of overingenuousness, Mr. Frank Dobson fell on it. His sculptures appeared to be "primitive" in conception, but they mostly failed to convey that sense of forcibility which is encountered in the productions of savages, or in the early products of civilised peoples. The conventionalised Pigeon Boy, in Portland stone, was one exception to the latter statement, while, among drawings, the Working Drawing for Sculpture (No. 122) may be cited as another. Of great attraction was the collection of drawings by Jean François Millet, comprising studies of heads, limbs, and complete figures, mainly in pencil, pen-and-ink, charcoal, pastel, or water-colour. A study in pastel of the model for The Angelus was notable, as was also a large sketch in the same medium, styled Knitting. Of peculiar interest was a pen-and-ink sketch of a girl feeding bonfires, with the sun setting behind her. It bore an inscription in the artist's autograph which well summed up his attitude towards the nature he studied so deeply: "Maintenant le soleil se couche. Est-ce trivial? J. F. Millet."-F.G.R.

Old English Silver

An interesting collection of old English silver is now to be seen at the gallery of Mr. Walter H. Willson, of 28, King Street, St. James's, London, S.W., which includes several rare and highly interesting pieces. Among these is a very choice Elizabethan chalice and paten bearing the date-letter of the year 1576, and, engraved on the paten, 1577, which shows the year it was first used. Typical engraving of the period is shown both round the body of the chalice and just below the knob of the paten. The four hall-marks on both pieces are wonderfully clear, and the whole in a most perfect state of preservation. Another choice specimen is a larger silver-gilt chalice and paten, circa 1664, finely decorated with cut-card work on the paten and underneath the bowl of the chalice. The height of this is 9 inches, and it bears the maker's mark, W.H. with a cherub's head below, which is the same as that on the large Charles II. paten to be seen at St. Vedast, London, E.C. In form this strongly resembles the pre-Reformation chalices, especially with regard to the shaping of the foot, but the cut-card decoration is very typical of the Charles II. period. The fact of such a fine piece as this having only a maker's mark suggests that it was made for use in a private chapel, as it was a frequent occurrence to mark silver in this manner when it was anticipated that it would never come into the open market. Especially is this to be found in the case of plate made for royalty or persons of high estate. The gilding of this article is of a beautiful pale lemon colour, in exceptionally fine condition. A rare Queen Anne piece is the kettle and stand with lamp,



(REV.) HENRY MORTLOCK (1789-1839) BY HENRY EDRIDGE, A.R.A. In the possession of Mrs. J. J. Luas





made by Simon Pantin in the year 1,0,, and which is hall-marked on each separate piece-the lid, body, stand, and lamp. These marks, again, are in a perfect state. It bears a fine and important coat of arms and mantling of the period. An interesting feature is the half-wooden balls under the feet, evidently to prevent the table, on which the kettle stood, from being burnt. The total height of this piece, including the handle, is 133 inches. One very noticeable feature of the few known specimens of Queen Anne kettles is their magnitude in comparison with the teapots used at the same time. This, of course, is accounted for by the fact that tea had not long been imported into this country, and the price of it was rather high—somewhere about forty to fifty shillings per pound. Naturally, in making the beverage, very little tea was used, and it was frequently watered. Other exceptional pieces include a pair of Queen Anne Irish strap cups and covers, also several examples of the craftsmanship of that wonderful artist, Paul Lamerie, and other well-known makers.

"The Devon and Somerset Stag Hunt," after J. S. Sanderson-Wells, R.I. Signed Artist's Proofs in Colour. (Messrs. H. Drake, 13, St. Mary Axe, E.C.3. Set of 4, £12 12s.)

THAT public appreciation of sporting prints is as hearty to-day as it was in the days of Alken and Pollard is made manifest by the numbers of plates which are continually being placed on the market. Not all of them are desirable from an artistic view-point, while, in the eyes of sportsmen, many are rendered ludicrous by glaring inaccuracies of detail. Faults like these can, of course, be easily avoided by commissioning the works from artists whose knowledge of the subjects stands unquestioned, as in the case of Mr. J. S. Sanderson-Wells, whose pictures of The Devon and Somerset Stag Hunt have been finely reproduced in colours by Messrs. H. Drake. Mr. Sanderson-Wells has spared no pains to render his compositions accurate representations of the events recorded by them. Not only are the settings carefully studied from actual scenery through which the "runs" take place, but portraits are included of wellknown followers of the pack, of their mounts, and even, in some cases, of the hounds.

M. Raymond Escholier and Victor Hugo

M. RAYMOND ESCHOLIER, the young author of the brilliant novel, Dansons la Trompeuse, who recently lectured on "England and Victor Hugo," at the French Institute, began life as an art critic, with contributions to Art et Décoration and La Gazette des Beaux-Arts. At twenty he was associated with the Musée Carnavalet. Then he collaborated with the late Georges Cain in installing the Dutuit collection in the Petit Palais. In 1909 he published a volume of poems, Vers l'autre Rive; in 1912, a work on Daumier, the great caricaturist; and in 1913, Le Nouveau Paris, a study of the artistic life of the great city. During the war, M. Escholier served at Verdun and in Central Europe. On the eve of the war he had been appointed Conservator of the Musée Victor Hugo, 6, Place des Vosges, Paris. The museum was closed on its conservator's departure for the front. On his return it reopened with an exhibition of those of the poet's original drawings which had been inspired by the Rhine. Another exhibition followed, and is still open, of pictures and other objects connected with the Romantic Drama and Theatre. At the close of his lecture at the French Institute, M. Escholier pleaded with his audience to see that Victor Hugo's house at Guernsey, now about to come into the market, is secured for the nation. Next term other eminent Frenchmen are coming from France to lecture at the French Institute: M. Antoine, on January 26th; M. Henry Bordeaux, on February 9th; M. Lichtenberger, on March 2nd; and at the opening of the summer term, M. Jérôme Tharaud, on May 5th.

Works by William Walcot and H. M. Atkins

Mr. William Walcor is as able and imaginative as a painter as he is as an etcher. The refreshing vigour and striking dexterity of his brushwork, coupled with the harmonious variety of his colour-schemes, endows his performances in the former capacity with an infallible charm, unreflected, perhaps, in the work of any other living painter. These qualities were well illustrated in the modest, but thoroughly typical, collection of his pictures and drawings gathered together at the Collector's Gallery (36, Sloane Street, S.W.1), a principal item in which was the important water-colour of Christ Church, Oxford. Besides this were several more drawings and a sketch or two in oils, the balance of the space being occupied by some richly-hued studies by Miss H. M. Atkins. It is a bold step for a practically unknown painter to share a gallery with an artist of Mr. Walcot's powers, but Miss Atkins's manner is so much in sympathy with Mr. Walcot's that the combination evoked no discordances. Her Riva dei Schiavoni, Venice, indeed, evinced abundant traces of the famous painter-etcher's influence, but in other instances a more independent outlook had been adopted, the coloration of the themes being generally rich and attractive.

National Museum of Wales

SIR CUITIBERT GRUNDY has given to the National Museum of Wales, at a cost of £300, a complete set of Arundel prints, and 1,500 Alinari photographs of famous pictures, sculpture, and architecture.

Junior Art-Workers' Guild

That already highly useful and interesting body known as the Junior Art-Workers' Guild, to the aspirations of which attention was drawn in The Connoisseur for June last, is making sturdy efforts still further to develop its efficacy. A handbook has been issued by it, setting forth the aims and traditions of the guild in a manner at once appreciative and convincing, and making it thoroughly clear as to why the younger generation of artists, craftsmen, and art-lovers should avail itself of the unique opportunities afforded by membership of the society. Copies of the booklet can be obtained, gratis, on application to the Hon. Secretary, J. A.-W. G., 6, Oncon Square W. C.

A Word about Furniture Polishes

JUDGING by the number of enquiries received from correspondents for the name of a furniture polish which

will cleanse as well as beautify the surface of articles to which it is applied, there is a great demand for such aids to domestic economy. A patent polish, which appears to answer to these requirements, is "Phos" (Messrs. Griffiths & Co., 6, Gerrard Street, W.I), which is excellent as a cleanser and imparts a rich patine with very little labour. As to its preservative effects, one cannot pronounce with any accuracy, as, of course, with pieces of good furniture, it is necessary to consider the effects, not of years, but of long series of decades. We are assured, however, that none of "Phos's" ingredients can have any deleterious effects, but, on the contrary, that they will exercise a strongly protective influence on the pieces treated. In former times, "elbow-grease" was considered the best kind of polish, and, so long as it was applied with sufficient energy, it answered its purpose, no matter how indifferent the vehicle employed. Nowadays, with labour difficulties to consider, the vehicle must be chosen to give good results with the minimum of exertion, and in this respect "Phos" appears to be as good as anything which can be obtained.

An Historic Carpet

GREAT sales, like that held at Stowe last year, are not easily forgotten, since there are periodical reminders of them in the passage, from one collection to another, of the important items enumerated in their catalogues. This observation is prompted by the announcement that the huge carpet, which formerly graced the Duchess's Drawing Room at Stowe, is now in the possession of Mr. Joe Sale (77 and 81, Church Street, Kensington, W.8). It is practically impossible to give in a photograph any adequate idea of the grandeur and elaborate decoration of this magnificent furnishing which measures 26 ft. 6 in. by 32 ft. 6 in., and bears, on its rose du Barri ground, the arms and quarterings of the Duke of Buckingham and Chandos. Nor do these figures give the entire dimensions of the piece, since attached to the top is a smaller carpet, worked with the Grenville crest and motto, intended to cover the dais, and measuring 8 ft. 9 in. by 13 ft. 6 in. Quite apart from its decorative possibilities, the carpet is of particular interest as having been in place when Queen Victoria held at Stowe, in 1845, the only Drawing Room which she conducted outside one of her palaces. Mr. Sale also has some interesting pieces of antique furniture in the newly opened extension to his galleries, as well as a number of pictures, among them a Girl Spinning, by Philippe Mercier.

Exhibition of Works by the late Frederick William Hayes

ON January 18th, an exhibition will be opened at Walker's Galleries (118, New Bond Street, W.1) of works by F. W. Hayes (1848–1918), an illustrated article on whom appeared in The Connoisseur, February, 1921. A large proportion of the pictures shown will be examples of the "thin-oil" process, in which Hayes interested himself, circa 1878–1885, and many of which have since been acquired for leading museums, art galleries, and institutes on account of their great technical interest. An ardent student of nature, and a sympathetic interpreter of her varied moods, F. W. Hayes displayed in his work a sincerity which renders his pictures of great appeal

to all whose appreciation of art is based on something more solid than a taste for superficial cleverness. In these "thin-oil" studies, executed entirely for his own pleasure and information, and never intended for purposes of contemporary exhibition, Hayes has revealed himself as an artist of a high order, and no connoisseur should neglect to avail himself of this unique opportunity to examine them in the bulk. In addition to the paintings and drawings by Hayes catalogued in the article already referred to, the following works have been acquired by the galleries enumerated :--VICTORIA AND ALBERT Museum-(1) Department of Illustration and Design, six water-colour studies of skies (each 4 in. by 3 in., mounted together); (2) For circulation, a set of four large thin-oil paintings. Dublin (Municipal Gallery of Modern Art)—Llanberis (18 in. by 12 in., thin-oil painting). BIRMINGHAM ART GALLERY-Porth Hen Eglas, Anglesev (33 in. by 20 in., oil); Carnarvon from Llanddwyn Is. (32 in. by 20 in., thin-oil); Students' Room-six thin-oil paintings (each II in. by 7 in., framed together). MAN-CHESTER ART GALLERY-Cricht (24 in. by 18 in., thin-oil painting); The Glaslyn River (24 in. by 18 in., thin-oil painting). WOLVERHAMPTON ART GAILERY-Llanddwyn Lighthouse (20 in. by 12 in., oil).

Changes at the National Gallery

THE rearrangement of the early pictures of the Florentine, Sienese, Umbrian, and Lombard schools has been completed. Since it represents the order in which these schools will, it is hoped, be permanently exhibited, it may be briefly described as follows:—Room I., serving as a general introduction to Italian painting, contains the early work of the Sienese and Florentine schools. From this, one turns on the right to Room III., devoted to the great Umbrian masters, Piero della Francesca, Signorelli, and Perugino; while on the left the Florentine sequence is continued by Room II., illustrating the unrivalled group of works by Botticelli, Fra Filippo Lippi, and the school of Verrocchio. From Room II. the series continues to Room XXIX., where Raphael and Michelangelo are the dominant figures, preparing the way for Central Italian art of the seventeenth century in Room XXIX. On the north side of Room I., the Lombard masters are arranged in Room V., and so form a connecting-link with the Venetian school, to which the two large galleries, Nos. VI. and VII., will be devoted. These galleries, however, are still in the hands of the Office of Works, and cannot, therefore, be opened to the public before the spring. Three new acquisitions may also be mentioned:—A portrait in fresco, illustrating the use of that medium in the seventeenth century, in Room XXVII.; a large and vivid, if slightly unfinished, example of J. F. Lewis, R.A., in Room XXII., recently purchased from the Leicester Galleries; and an anonymous St. Paul, of the Spanish school, in Room XVIII., which in design and spirit is a curious anticipation of Whistler's Portrait of his Mother.

Pittsburg Exhibition

THE Carnegie Institute International Exhibition will be held at Pittsburg next spring, as usual. Works may be submitted to the Jury for consideration in London, January 24th and 25th; in Paris, January 27th and 28th;

Current Art Notes

in New York, March 31st; and in Pittsburg, April 6th. The twentieth exhibition was notable, the average artistic standard being exceptionally high. This is indicated by

but also from amongst artists. Thus recently the sculptor, Thomas Vinçotte, and the landscape painter, Franz Courtens, have been created barons. The sudden death



A FINE SHAVER KETTLE AND STAND WITH LAMP BY SIMON PANTIN, 1707 (AT MR. WALTER H. WHILSON'S)

the fact that the International Jury set aside as worthy of consideration for honours a larger number of works than in any previous year in the history of the Institute, excepting only 1898. This year a new plan has been adopted for the creation of the Jury and for its meetings. A small Jury of two American and two European painters will be appointed by the Fine Arts Committee. The Director of Fine Arts, or, in his absence, the Assistant Director, will be the presiding officer, and will have a casting vote. It will be the policy of the Institute to limit the number of works, and to hang them in a single line. The gallery space is very large, there being seven galleries. Mr. Homer Saint-Gaudens, Assistant Director, has visited Europe in November and December in the exhibition's interest. Information may be obtained from the Department of Fine Arts, Carnegie Institute, Pittsburg, Pennsylvania; or from Dicksee & Co., 7, Duke Street, St. James's, London; R. Lérondelle, 76, Rue Blanche, Paris; and W. S. Budworth & Son, 424, West 52nd Street, New York.

Brussels Art Notes

THE King of the Belgians, reverting to an ancient tradition, has conferred titles of nobility upon various personages principally chosen from the political world. of Fernand Khnopff is a cruel bereavement for Belgian art. This versatile artist, at once painter, engraver, architect, litterateur, art critic, lecturer, decorator, scenepainter, man of learning and of wit, was one of the bestknown figures in the Brussels world. Born in 1858 at Grembergen, near Termonde, Khnopff belonged to an old, wealthy, and distinguished family, attached by ancient noble traditions to an equally aristocratic culture. The young man was studying law at the Brussels University when he decided to consecrate himself to an artistic career. A willing worker, he followed the course at the Academy of Brussels, in order to acquire all the knowledge of the technique of his métier, whilst receiving the æsthetic instructions of Xavier Mellery, the eminent master, who himself was working towards a high ideal, and was a designer of great character. Fernand Khnopff pursued his studies further at the Académie Julian, Paris, and took the advice of the great master, idealist, and symbolist, Gustave Moreau, who decisively influenced the trend of his art. Later, Khnopff sojourned in London, and steeped himself in the ideas and theories of Burne-Jones and of Rossetti. But he kept his own personality, and his works remained individual. He was ever an exceptional artist in the Belgian school. His talentaloof, precions myst toms, cut him off from the crowle

which did not comprehend him, but nevertheless respected him instinctively. Fernand Khnopff was overwhelmed with distinctions and honours. His works appear in numerous museums and collections. But he is an isolated figure. He had no disciples or imitators in Belgium. During the years of war he gave his work for benevolent purposes with a devotion, an abnegation, a clear-sightedness, and a generosity which evoked admiration. Without doubt, his excessive exertions ruined his health, and were, with his great labour, both intellectual and physical, the cause of his premature death.—P.L.

British Antique Dealers' Association

On November 26th, Mr. W. H. Fenton, under the auspices of the British Antique Dealers' Association, gave a lecture to the members of the Antiquarian Society at Haileybury College, on "The History of Armour and Weapons." After the lecture, an interesting series of lantern slides was shown illustrating the evolution of arms and armour from the Greek and Roman periods, chain-mail, and the transition of plate armour down to the middle of the seventeenth century, and also of the various weapons used in the same epochs. The students

were keenly interested in the subject, and highly appreciated the lecture. The Auction Sales Service, which has been inaugurated by the Association for the benefit of its members, commences on January 1st, 1922. Any member who has not sent in his subscription, but who wishes to take advantage of the scheme, should at once communicate with the Hon. Secretary, at the Association's offices, 15, Orange Street, Haymarket, London, W.C. 2. The dance held at Prince's Rooms on November 23rd was a pronounced success. Many matters of the greatest importance to the trade as a whole are now before the Council and its officers. Details of these matters will be sent out in due course. The new Certificate of Membership is now ready, and members wishing to possess one can do so by returning the one they at present hold.

£1,000 Needlework Competition

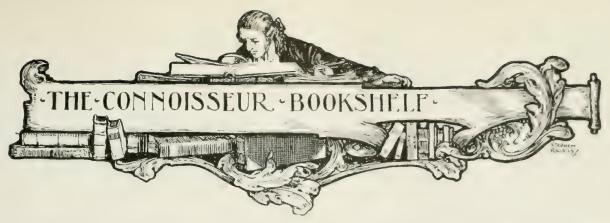
THE Old Bleach Needlework Competition closes on March 31st, so there is still time for entrants to prepare or complete their work. The prizes total £1,000, while the classes are arranged to give every competitor a fair chance. Particulars can be obtained from the Old Bleach Linen Co., Ltd., Randalstown, Ireland.

FORTHCOMING ART AUCTIONS AND EXHIBITIONS (JANUARY)

A. Ackermann.—Old Sporting Prints. Brook Street Art Gallery.—Paintings by the late R. B. Martineau. Burlington Gallery.—Caricatures by David Wilson. Carroll Gallery.—Landscapes by Turner, Wilson, C. J. Collings; Portraits by Lely, Reynolds, Gainsborough, etc. Cotswold Gallery.-Portrait Drawings and Dry-points by W. Rothenstein. Christie, Manson & Woods.—Sales of Pictures, Drawings, China, Furniture (dates on application). Debenham, Storr & Sons, Ltd.—Sales of Jewellery, Silver, Watches, etc. (3rd, 4th, 5th, 10th, 11th, 12th, 17th, 18th, 19th, 24th, 25th, 26th, 31st); special Fur and Furniture Sales during month. "Dorien Leigh."—Theatre Designs by Percy Anderson. French Gallery.—" British and Foreign Artists." Frost & Reed.—See Provincial. Glendining & Co., Ltd.—Sales of Coins, Medals, Oriental Objets d'Art, and Stamps (dates on application). Goupil Gallery,-Drawings Exhibition; Photographs by E. O. Hoppé. Greatorex Gallery.—Original Modern Etchings and Dry-points. Hampstead Art Gallery.—Etchings. H. R. Harmer.—Stamp Sales (2nd, 3rd, 9th, 16th, 23rd, 3oth). Harmer, Rooke & Co.—Stamp Sales (2nd, 4th, 7th, 9th, 11th, 14th, 16th, 18th, 21st, 23rd, 25th, 28th, 30th). Hodgson and Co. -Book Sales of interest to Collectors (11th, 12th, 13th; later dates on application). Knight, Frank & Rutley. Sales of Furniture (6th, 20th); Jewels and Silver (13th, 27th). Leicester Galleries .- Paintings and Pastels by Degas; Flower Paintings by Beatrice Bland. Little Art Rooms.—Water-colours by Norah Wright. T. McLean.— British and Continental Pictures and Water-colours. New English Art Club.—Exhibition (to 28th). Passmore Edwards South London Art Gallery.—" Old Cambians" Exhibition (to Feb. 18th). Puttick & Simpson.—Sales of Stamps (3rd, 4th); Books (12th, 13th); Musical Instruments (12th, 26th); Important Collection of Chinese Porcelain and Objets d'Art (13th); Pictures (18th); Engravings (late Col. E. S. Mason's and Dr. Byam's Collections), Porcelain, Lace, Textiles (20th); Old English Silver and Jewellery (Earl of Mayo's property, etc.) (26th); Old English Porcelain, Objets d'Art, Furniture (27th); Wilson Browne Collection of Baxter Prints, second portion (Feb. 3rd). Robinson, Fisher & Harding.—Sales of Pictures, Drawings, Decorative Furniture, Silver, Jewels, Porcelain (dates on application). Royal Institute of British Architects.—Drawings for Watford Hospital Competition (to 3rd). Sotheby, Wilkinson and Hodge.—Sales of Printed Books (including Walsingham Heirlooms) (23rd to 25th); Modern Etchings, Engravings, Drawings (second portion of late Dr. D. J. Macaulay's Collection) (24th, 25th); Oriental Works of Art (26th, 27th); Books and MSS. (30th to Feb. 1st). A. Tooth.—Water-colours by Turner, Cox, Birket Foster, Thorne-Waite, A. Mauve, B. J. Blommers, etc. Twenty-One Gallery.—Etchings and Dry-points by D. St. John George. University College.— Nine Lectures by Dr. Tancred Borenius on "Some Phases of French and English Painting" (Fridays, 5 p.m., commencing

PROVINCIAL

Bristol.—Frost & Reed.—Etchings by Walcot, Wyllie, H. Dicksee, Woollard. Exeter.—Mark Rowe & Sons.—Sale of "Chinese" Chippendale Furniture (19th).



"Art Sales: from early in the Eighteenth Century to early in the Twentieth Century," by Algernon Graves, F.S.A. Vol. III. (Batsford. £10 10s. net)

The third and concluding volume |Reyn|dds to Z of Mr Graves's Art Siles is perhaps the most interesting of the series, for here, among the records of the numerous artists who come within its scope, are three which the author has treated with especial fulness. They are those of Reynolds, Romney, and Turner. Mr. Graves has set aside his orthodox rules for dealing with them, and thus has been able to include many items not strictly within the original range of his work, such as pictures selling for shillings instead of pounds, and copies. The number of the latter sandwiched in among the originals opens out a wide field of speculation. It should be explained that the copies included are not of the modern variety turned out in dozens by the students and professional copyists who frequent the National Gallery; but ones produced by well-known painters, probably for their own edification, before the National Gallery was founded. By no means have all these works passed through the sale-rooms, but Mr. Graves lists over thirty copies by Head, W. Hamilton, R.A., Russell, Marchi, Hoppner, and Rising, which were sold there before 1820. It would be interesting to know the present fate of the best of these. Probably a large proportion of them is masquerading as originals, for they will possess the distinctive tone that age alone imparts,

and may be probably painted with a fluency equal to that shown in Sir Joshua's works-unfortunately a large majority -in which he availed himself of the assistance of his pupils. There are altogether about 2,700 entries under the heading of Reynolds, Turner has about a thou sand fewer,

and Romney makes a bad third with less than seven hundred altogether. Turner's prices are always respectable; in no case do they descend below tens of pounds. But at the close of the eighteenth century and the beginning of the nineteenth it was possible to secure authentic examples of the two great portrait painters for shillings. The lowest prices recorded are for several portraits by Romney, including one of Lady Holt, which each brought only five shillings at the artist's sale in 1807. It was not until 1882 that Romney's work attained the four-figure standard, the beautiful Miss Benedetta Ramus bringing £1,386 in the Cockburn sale. Reynolds came into his own in the auction-room much earlier, his Charity, one of the Oxford Window Series, bringing £1,155 in 1821, while two years later Earl Grosvenor had to pay 41,837 for Mrs. Siddons as the Tragic Muse, which his descendant has lately parted with to Sir Joseph Duveen for \$50,000. Turner was always more or less in fashion, and his Dogana, Church of St. Giorgio, realised £1,155 in 1853, within two years of his death; but several of his works had privately changed hands for far higher sums during his lifetime. Among other lengthy records are those of David Roberts, D. G. Rossetti, Rubens, John Russell, Jacob Ruysdael, Clarkson Stanfield, Jan Steen, David Teniers, Terburgh, Titian, Adrian and William Vandervelde, Van Dyck, and Wilkie. As is inevitable with a work of this magnitude, there are a few slips and omissions.



FRONT AND BACK OF A WAICH BY TREGULT
GIVEN BY TUCIEN LONAPARTE TO HIS SISTER CAROLINE OUTEN OF
NAMES FROM "EREGULT [1747 1223]" IN SIR DAVID FIONET
SALOMONS, BART., M.A., ETC. (J. AND E. BUMPUS, LTD.)

works of Rided up into two records, the second appearing under the artist - popular appellation of Lo Spaine letto," without even a crossreference be ing given. In the same way those of Cornelans and Paul de Vos unler the headings of

"Vos." and "De Vos." A single entry of a drawing which apparently sold at a price transcending its real value, because it was catalogued as a Turner, hardly furnishes an adequate auction record for an artist so well known as John Varley; and there are several other lists which might be lengthened with advantage. These matters can be adequately amended in a supplement, and one therefore welcomes the notice on a fly-leaf inserted in the volume, that a supplement will be forthcoming "provided that a sufficient number of subscribers can be obtained to justify its production." The additional volume will be published for £2 2s. It would bring up the whole of the sale record to 1913, and contain particulars of several important collections which, from various causes, have been omitted from the first portion of the work. Such a supplement would give Mr. Graves an opportunity of completely finishing his magnum opus, and add greatly to its value. It says much for the courage and enterprise of the veteran writer, that, while suffering from ill-health and other disabilities incident to old age, he should propose to undertake this new and important labour. His works have been of inestimable service to the art-loving public, and one sincerely hopes that he will be afforded opportunity to give the finishing touches to his Art Sales, which in many respects is the most valuable addition to the books of artistic research which he has yet produced.

"Life and Work of Edwin Austin Abbey, R.A.," by E. V. Lucas. (Methuen & Co., Ltd. £6 6s. net)

Sufficient time has hardly elapsed since the death of Edwin Austin Abbey to enable one accurately to appraise his position in English art and the influence he exercised over the painters and black-and-white draughtsmen of his time. Mr. Lucas, perhaps wisely, has not essayed the task. He has contented himself with producing a simple, if somewhat lengthy, biography, in which the artist's ingratiating personality is chiefly revealed by extracts from the letters of himself and his friends. The author is content to weave these fragments into a sequenced and connected narrative, and leaves the facts to speak largely for themselves. The result is an intimate biography, generally of great interest, yet at times a little wearisome. It would gain considerably by a little judicious pruning. Mr. Lucas, in his anxiety to present a complete picture of the artist's career, has overloaded it with detail. Thus Mr. Abbey's scores at cricket are recorded with as much particularity as his achievements in art; extracts from friends' letters, having no direct bearing on the narrative, are numerous; and too many of the quotations from Mr. Abbey's own letters are of the "small beer" order. One would have cheerfully sacrificed a third of the existing letterpress if the author had only substituted for it a chronological list of the artist's works. Most of the materials for it are already furnished by Mr. Lucas, for in the course of his narrative he describes practically every important picture and drawing on which Mr. Abbey was ever engaged, while they are further called to mind in the fine series of two hundred photogravure and halftone reproductions from his principal works, which forms a crowning attraction to the handsomely mounted volumes. These are the more interesting to the English reader, as they include the artist's decorative and other works in America, which are little known on this side of the Atlantic. One welcomes this superb memento of Abbey the more, since, at the present time, his work is passing through that transition period when it has ceased to be a beacon to contemporary art, and is not sufficiently remote to be classified among old masters. That it will live no one can doubt, for it possesses many distinctive and attractive qualities, not the least of which is its strong feeling of nationality. Abbey himself would probably have denied the possession of the latter trait. He himself did not attach much importance to it, writing in 1889: "An artist is an artist, no matter where he may have been born, and in these days of easy international communication it is reasonable to suppose that artists will be less and less distinctively national." Nevertheless, Abbey's art was distinctively English, a fact which did not make it the less American, for the Americans are joint heirs with us to England's past, and when they adopt British traditions, they cannot be looked upon as alien usurpers, but as sons of the soil resuming their own rightful possessions. Abbey certainly had German, and possibly Huguenot, blood in his veins; but their main current was English, and English art and English life called to him across the sea with an insistence that could not be resisted. During his early career in New York, Abbey made for himself a name as a black-and-white illustrator, and commenced that fruitful association with the great firm which was only to terminate with his death. He had executed drawings of numerous English subjects with marked success, and in 1878, when the artist was in his twenty-sixth year, Harpers made an arrangement with him to come to this country to get up the local colour for his work. The visit lasted until 1881; there was a brief interlude in New York, and then, in the following year, Abbey returned to England to take up his permanent residence. His career here is too well known to need repetition; suffice to say that he won for himself an assured place in English art, and incidentally acquired the esteem of every one with whom he came into contact. What may be pointed out, however, was that both in his outlook and manner he was perhaps the most distinctively English of all the painters of his time. It has been urged as a cardinal failing of artists of the British school that they are too apt to draw their inspiration from literature, and tell anecdotes in paint, which should best be left to the pen of the writer. Abbey did both these things, and, moreover, devoted infinite pains to seeing that every detail of his costumes and accessories was meticulously correct. Such procedure would meet with the condemnation of most modern critics, who have come to regard art as wholly divorced from archæology and literature, and regard the introduction of either as impertinent. Abbey, however, showed otherwise. With him the composition and colour were the main essentials of his picture, and he often incidentally achieved highly decorative effects, but his archæological correctitude and his power of telling a story-in other words, his feeling for dramatic incident—certainly helped his art. In many respects he was the greatest historical painter of the English school, for, unlike most of his predecessors, he was not only accurate in his statements of fact, but he never subordinated his art to them. Yet it may be

The Connoisseur Bookshelf

questioned whether his black-and-white illustrations will not make an even more permanent appeal than his painting. These refined yet firmly executed pen-and-ink drawings, full of individuality, and expressing atmosphere, sunlight, and texture in a masterly way, may be said to have opened up a new era in English illustration. Most of the men who preceded him had had to adapt their work to the limitations of the wood-engraver, and the tradition of strong and simple line-work still remained. Abbey saw the capabilities of the process method for reproducing the most delicate work, and took full advantage of it. His drawings for that medium have never been surpassed, and will remain to future generations as ideal models of their kind.

"Breguet (1747-1823)," by Sir David Lionel Salomons, Bart. 2 vols. (J. & E. Bumpus, Ltd. £3 3s. net)

SIR DAVID SALOMON'S work on Breguet, most famous of French horologists, is of a type nicely calculated to appeal to collectors. The history of Breguet is set forth fully and concisely, but by far the major portion of the volumes is devoted to his work. Over a hundred of his typical and choicer pieces are illustrated and described in detail, and a few examples are given of the work of pupils and imitators. Sir David is exceptionally well qualified to deal with the subject, for he has collected about ninety of the choicer watches and clocks made by the French master, and shows that he is intimately acquainted with their mechanism. This is not a knowledge easily to be acquired, for Breguet was the most original and versatile of watchmakers, able to satisfy the most varied requirements of his clients. He may be said to have invented the modern watch—the type of timepiece designed essentially for utility rather than ornament, small and slender enough to be carried easily in the pocket, yet so accurately adjusted as to keep good time in almost any position, no matter to what climatic conditions it is exposed. Born in Neuchâtel, in Switzerland, of parents of French Huguenot descent, Abraham Louis Breguet (1747-1823) was apprenticed in 1762 to a Versailles watchmaker. About seven years later he set up for himself in Paris, and rose immediately to success. He became horologist to the Court and the noblesse. Even the French Revolution only temporarily interrupted his career, for though compelled to fly to England in 1793, he was back again in Paris within two years, gaining even a wider circle of customers than before. From this time until his death he utterly eclipsed all his continental rivals, and practically all the celebrities of his time became his patrons. Breguet's prices were high, even compared with those of the best-known watchmakers of to-day. Sir David has obtained from the maker's books the original price obtained for each of the pieces he describes, and the figures are highly interesting. Breguet's cheapest type of watch was what he named "Souscription," intended, apparently, for clients who could afford to make full payment at once. These were made in silver, and priced at 600 francs-an equivalent in those days to {24-but the bulk of his work was far more expensive, the highest price recorded by Sir David being 25,000 francs, or £1,000. His clocks ranged from 1,800 francs to 35,000 francs. These sums, however,

were by no means extortionate, for Breguet put the best of materials and workmanship into his pieces, and on one of his watches—his chef-d'œuere, commissioned by Marie Antoinette—the factory costs amounted to no less than 30,000 francs. It was commenced in 1783, but not completed until 1802, long after the Queen who ordered it had been executed. It is now one of the chief treasures in Sir David's collection. The book has evidently been a labour of love. It is written with a thorough knowledge of the subject, and, illustrated with over 200 plates, it forms an authoritative work which no collector of watches can afford to neglect.

"Engravings and Their Value," by J. Herbert Slater. Fifth edition, revised and enlarged. (The Bazaar, Exchange and Mart. £2 2s. net)

THE recent death of Mr. J. H. Slater gives a mournful interest to the fifth edition of his well-known book, Engravings and Their Value, which, during his lifetime, had already been established as a handy and almost indispensable work of reference. Mr. Slater lived long enough nearly to complete the revision of the volume, and, largely as a result of these labours, it has been considerably enlarged and brought well up to date. A feature of the present edition is the increased amount of space given to modern engravers, whose works in many instances now vie in price with those of the older masters. As in former editions, the book is divided into two parts. The first contains nearly 120 closely-printed pages devoted to full descriptions of the different methods of engraving and the distinctions between different states of proofs, and informative essays on forgeries, paper and paper marks, works of reference, collectors' marks, and other matters of importance to the collector; while the second part of its six hundred and odd pages is entirely given over to a dictionary of engravers and their works, the lists of the latter being furnished with the current prices of the prints mentioned. All the contents of the volume have been edited with care and understanding, and, considering the immense mass of information given, are wonderfully free from mistakes. A diligent examination of the volume reveals only one or two points which need slight rectification. Thus the statement that remarque proofs are so called "because they have a remarque or small sketch appropriate to the subject engraved or etched on the lower margin" of the plate, is not quite correct, for the remarque may consist of some mark on the engraved portion of the work-as, for instance, the speck of light on a buckle in the plate of the Sutherland Children, by Cousins, after Landseer. One can hardly coincide with the statement that, "in the old days, there was, broadly speaking, but one kind of proof, i.e., before letters," as the majority of the eighteenth-century proofs were lettered. More discrimination might have been made in the selection of the prices given as typical, a number of them being quite misleading. The following may serve as examples: -Selling Rabbits, by William Ward, after James Ward, in colours, good, £23 2s.; A Vegetable Market, by and after the same, in colours, good, £26 5s.; The Rocking Horse, by and after James Ward, in colours, good, £10; and Rustic Felicity, by and after James Ward, in colours, £12." These prices could all be multiplied tenfold without overshooting the mark. In justice to the editor of the book, however, it should be acknowledged that such errors as have been pointed out are by no means typical, but merely constitute some of those slips which it is almost impossible to avoid in a work of this character and magnitude.

"English Jewellery," by Joan Evans. (Methuen and Co. 52s. 6d. net)

THERE has lately been evident a new interest in the art of England, which has found expression mainly in a revival of national architecture, decoration, and furniture, and Miss Evans's book is another instance of this tendency to distinguish and appreciate each national contribution. It is not only a book by a specialist for specialists, but a valuable survey of a little-studied branch of art; for gold and silver plate has attracted many students, to the exclusion of the allied wrought or jewelled metal ornaments actually worn on the person. The introduction, which is a survey of English applied art, points out the peculiarly English quality that may be felt in the "mistress art" of architecture, as well as in minor crafts. England was never pre-eminent in artistic creation, or the originator of movements; her strength lies in giving an appropriate and individual form to foreign models. Hence her art is a series of reactions to foreign influence. There is the early complex of influences from Eastern art; the succeeding Gothic style-le style français; the impulse of classical tradition received first from Italy, and then by way of the Low Countries; then from France, and finally more directly from its original source. Later, the chinoiseries of the East, and the archaistic, romantic movements of the second half of the eighteenth and the nineteenth centuries, mark a wish to break away from classical tradition. The period between the fifth century A.D. and the opening years of the nineteenth century has been treated, these limits of time marking definite periods in the artistic history of this country. There are many fine illustrations of Anglo-Saxon jewellery. In later sections, the plates of seventeenth-century floral enamel, including interesting pieces from private collections, such as the Dallas jewel in the possession of the Duchess of Portland, and Mr. Dyson Perrins's miniature case, are remarkably good. In the course of the seventeenth century interest became concentrated upon gems and their cutting, with the invention by Dutch lapidaries of true rose-cutting soon after 1640, and of brilliant cutting at the close of that century. Very useful for the purpose of comparison with actual objects are the many original designs and selections from pattern-books which are given. The dependence of England, in the eighteenth century, upon foreign craftsmen is evidenced by the fact that practically all the English pattern-books for jewellery were reprinted from works by French artists, or by Dutchmen designing in the French manner, and were compiled by foreigners working in London, who brought the rocaille style across the Channel. The rococo style is marked in a patternbook by Flach, dated 1736, before it had asserted itself in decoration and furniture. About 1770, rococo and floral decoration were superseded by a style of greater severity and restraint, and delicate work in paste, marcasite, and cut-steel was produced to satisfy the need for glitter at a low cost among the middle classes. Miss

Evans's book is full and thorough on the technical side, and evidences first-hand knowledge of the varied processes of the jeweller, as well as considerable research into the historical aspect of the subject. The decay of English design dates from the days of the Industrial Revolution, when individual and varied craftsmanship disappeared from the minor arts, to be replaced by embossing, stamping, and a hundred devices of multiplication. To judge by the jewellers' shops to-day, there has been no real revival in design. But within the date-limits Miss Evans has set, there is much beautiful work extant, and even if it has less "splendour and breadth of treatment than in Spain, though Italy is our mistress for beauty, France for grace, and the Low Countries for originality of design, yet there is something peculiarly to our taste in the production of our nation at almost every period of her history "-sound and sometimes exquisite workmanship, and the "permanent satisfaction of design suited to the practical uses of that which it adorns, a domestic and friendly beauty."-M. J.

"The Art of Drawing in Lead Pencil," by Jasper Salwey, A.R.I.B.A. (B. T. Batsford. 10s. 6d. net)

Mr. Salwey is among the few artists who have consistently used lead pencil as an independent medium, and not merely as an adjunct to work executed with brush or pen. This gives to his book a wideness of scope and a variety of interest that perhaps it would not otherwise have attained, for he shows the pencil not merely as a handy implement for executing rapid studies, but also points out its capabilities for producing complete, beautiful, and highly finished work. The only fault that one has to suggest with the author's exposition is that in some of the illustrations he gives he is inclined to carry the use of the pencil too far, and to express by it delicate tonal effects of sky and water which could be rendered more easily, if not better, by the brush. This, however, is a failing on the right side, and some of the examples to which objection might be made are valuable as showing with what subtlety and precision the finest tonal gradations can be expressed, some of Mr. Salwey's own drawings giving a wonderful sensation of atmosphere, and even of colour. He has wisely, however, not confined the illustrative examples to his own works, and there are also reproduced a wide variety of drawings by leading English and foreign masters both living and dead, among the artists represented being Muirhead Bone, John Ruskin, Alfred Parsons, Frank Emanuel, Hedley Fitton, J. D. Ingres, A. E. Newcombe, and a score or more of others. Mr. Salwey covers the whole of his subject in a thoroughly practical manner, giving a useful chapter on materials, taking the reader gradually through the elementary stages until he is able to adopt advanced technique, and showing him how to make rapid notes and experimental sketches as well as highly finished works, while the chapters on form, suggestion of colour, and style, are most instructive. The examples selected for illustration are all apposite to the text, and are reproduced on sufficiently large a scale to enable the full details of their technique to be scrutinised. Some of the diagrams exemplifying different methods of stippling and hatching and the different stages of a drawing will be especially useful.

" Punch Drawings," by F. H. Townsend. (Cassell and Co., Ltd. £1 11s. 6d. net)

THE volume of Punch drawings by the late F II Town send, the first Art Editor of the famous periodical, shows him as a worthy successor of Leech, Keene, Phil May. Du Maurier, and the other great humorists in black-andwhite art, who made Punch the chief medium for their work. It is a great triumph for any man to have become a peer in such an exalted company, and

"A HOT DAY," BY JASPER SALWEY, A.R.I.B.A. TROM "THE ART OF Townsend earned it by sheer talent and its intelligent application. He had the dual gift of humour and draughtsmanship, combining the two with inimitable gusto. Unhampered by any mannerism, he was able exactly to adapt the style of his line-work to the setting down of his subject in the most fluent, appropriate, and direct manner. His drawings, consequently, are marked by a spontaneity of feeling and an explicitness of expression that it would be difficult to surpass. They are always bubbling over with merriment unmingled with bitterness, and the collection furnishes a fascinating summary of social and political movements of the last sixteen years epitomised by a man who was both a great artist and a great humorist. The tasteful mounting of the drawings in the present volume considerably enhances their attractions, and they are seen to considerably greater advantage than when they first appeared in the

pages of Punch. A foreword, contributed by Mr. Bernard Partridge, is written in good taste, and contains an able critical appreciation of Townsend's work.



DRAWING IN LEAD PENCIL" (BATSFORD)

A List of the Paintings, Sculptures, and Miniatures, etc. Fourth edition Printed at H.M.'s Stationery Office, and sold at the N.P.G., St. Martin's Place. W.C.2. 1s. 6d. net) THE fourth edition of the National Portrait

" National

Portrait

Gallery:

Gallery catalogue, which has been lately issued, forms a complete record of this everextending collection up to 1921 It contains a full list of the portraits be longing to the institu-

tion, arranged in alphabetical order, with the dates of the sitters' births and deaths, and is illustrated with 110 half-tones of some of the principal exhibits. These are arranged in chronological progression, and consequently form an excellent key to the changes of English costume from the time of Richard III. onwards. The work is compactly and handily arranged, and may be recommended as a Dictionary of National Biography in little, as well as an admirable guide to the gallery

"National Art Gallery of N.S.W., Sydney: Catalogue." (Printed and published by the authority of the Trustees. 2s.)

This is a large and well-mounted catalogue containing numerous illustrations of the principal items in the collection. The latter is very varied, including examples in nearly every artistic medium. The works are principally modern, those of the British school being most strongly represented. There is also a good selection of works by native Australian artists, and some characteristic examples of the modern confinental schools

the principal items in the collection are Ford Madox Brown's original painting of Chaucer at the Court of King Edward III. (the later version of which, in the Tate Gallery, was reproduced in The Connoisseur, May, 1917), Lord Leighton's Wedded, Charles Sims's Island Festival, A. de Neuville's Defence of Rorke's Drift, and Bertram Mackennal's bronze, The Dancer. There is an extensive collection of modern engravings and etchings, as well as numerous examples of the applied arts.

"Year Book and Diary for 1922." (Auctioneers' and Estate Agents' Institute)

THE Year Book and Diary for 1922, published by the Auctioneers' and Estate Agents' Institute (34, Russell Square, W.C.I), contains all the useful features of its predecessors, and forms one of the most admirably arranged works of its kind issued. There are numerous useful tables, giving information on a wide variety of pertinent subjects, while ample space is allowed for the entry of addresses, memoranda, cash accounts, etc. It is strongly bound, printed on serviceable paper, and should prove a most handy diary to a wide range of business people, besides auctioneers.

Booksellers' Catalogues

THE current catalogue issued by Messrs. John and Edward Bumpus, Ltd. (350, Oxford Street, W.), is both tastefully mounted and clearly printed in bold and easily readable type. It contains over 1,000 items, appealing to a wide variety of interests. A large number of scarce books, first editions, and examples of luxurious binding, are included, as well as useful and inexpensive editions of standard works. Among the notable attractions are a vellum edition, with hand-coloured plates, of the catalogue of Mr. Pierpont Morgan's collection of miniatures, as well as ordinary issues of the same catalogue and that of the jewellery. Other desirable items include various of the scarcer works published by Ackermann, first editions of Cruikshank, Dickens, Kate Greenaway, Rowlandson, and other noted publications of similar types. Among more modern issues are some of the rarer productions of the Doves and Kelmscott presses, while a finely extra-illustrated copy of the Magna Britannica of Daniel and Samuel Lysons, enlarged to 13 vols. folio, and containing about 2,700 portraits, topographical views, etc., and one of the ten copies printed on vellum of Sir Thomas Mallory's Le Morte d'Arthur, and published by the Riccardi Press, provide what may be cited as samples of works especially attractive to connoisseurs.

The latest catalogue, No. 229, of Messrs. Myers & Co. (59, High Holborn, W.C.I), is a brochure of 70 pages, containing particulars of over 250 illuminated MSS., rare books, and autograph letters, the principal items being illustrated with excellently reproduced full-page plates. Among the illuminated MSS., specially worthy of notice is one embodying the Ordinances of Pietro Lando, Doge of Venice, 1539–45, containing among other adornments a fine full-page painting ascribed either to Giulio Clovio. or his pupil, Apollonio de Bonfratelli. An English illuminated *Horæ* in Gothic letter was executed for use in the well-known monastery at Syon, about the year 1424, and there are several other choice fifteenth and sixteenth

century examples of English and continental work. Early editions of Samuel Daniel, John Donne, Milton, Marlowe, Pope, Spencer, Sterne, and other famous writers, are well represented. There are a copy of Wynkyn de Worde's rare 1528 edition of the *Chronicle of St. Albans*, and various similar works, some examples of Americana, and a number of highly interesting autographs.

The catalogue of military prints, No. 26, issued by Mr. T. H. Parker (12a, Berkeley Street, Piccadilly, W.1), embraces nearly 2,000 items, connected with warlike operations. They comprise engravings of battles, portraits, views, caricatures, and representations of military costume. To show the comprehensiveness of the publication, one may mention that there are over 40 different portraits of Wellington, and a proportionate number of other well-known commanders, included, besides likenesses of numerous other distinguished officers. The catalogue is clearly and systematically arranged, and, having an excellent index, forms a useful work of reference. An attractive feature is that the engravings enumerated are of great variety, ranging from valuable examples which will appeal to the expert collector, down to small and inexpensive prints suitable for "grangerising."

The 254th catalogue of Messrs. James Rimell & Son (53, Shaftesbury Avenue, W.I) will make a special appeal to collectors, as it lists a large proportion of books dealing with various forms of the fine and applied arts, including a number of artists' biographies. It also enumerates a quantity of works dealing with history, general biography, travel, early English novels, and illustrated books. Some good specimens of fore-edge landscape painting occur on four volumes of *Gil Blas* (1809). There are other volumes attractive to the collector, but the great strength of the collection is in books suitable for a working library.

"L'Art Norvégien Contemporain," par G. Vidalenc. (Paris, Librarie Félix Alcan. 10 frs. net)

A VALUABLE addition to the "Art et Æsthetique" series has been made in M. Vidalenc's latest volume, which takes the form of a dissertation on the contemporary art of Norway. Embodying, as it does, much information about a number of able artists whose names are too little known in England, L'Art Norvégien Contemporain should prove useful to those art-lovers and collectors who wish to augment their knowledge of the continental schools. There are 16 illustrations, well selected, as far as they go, although but indifferently printed. It may be hoped that an index will be included in a future edition of the work.

"Historical Rooms from the Manor Houses of England," by Charles L. Roberson. Vol. I. (Messrs. Robersons, The Knightsbridge Halls, Knightsbridge)

By way of vade-mecum to their exhibition of historical rooms, Messrs. Robersons, of Knightsbridge, have issued a choicely mounted little volume containing illustrations and accounts of all the most important examples. The book in every way does justice to the exhibition, which was of the most interesting description. The letterpress, clearly and concisely written by Mr. Charles L. Roberson, describes in detail such magnificent Elizabethan apartments as those removed from Sheldon Hall (which has

also yielded a remarkably fine staircase); Red Hill, Spofforth; Swann Hall, Suffolk, and a farmhouse near Woodbridge, in the same county; the impressive Queen Anne room, formerly used as a chapel, from Whitley Beaumont Hall, Yorks; the complete lacquered room taken from an old manor-house at Wanstead, Essex; and many other types of periods ranging from Jacobean to Georgian. All the rooms shown are picked specimens, their fittings and decoration being obviously the work of adept craftsmen. Views are given in the book of all the items, reproduced from pencil drawings and photographs.

"Historic Paris," by Jetta S. Wolf. (John Lane, 10s. 6d. net)

Miss Wolf has provided an admirable guide to that Paris of the past which is too often either ignored or treated in a perfunctory manner in the more orthodox tourist's companions. It is small enough to be carried in the pocket, admirably illustrated with line drawings, and full of interesting matter. The author acts as a cicerone to the numerous vestiges which remain of the metropolis described in Victor Hugo's Hunchback of Notre Dame and Dumas's novels. She is indefatigable in her researches, and describes the historic associations and other attractions of every old building both accurately and concisely, and in a manner to make the most of their features to the visitor. The volume is handily arranged, and its different chapters might well be utilised as the basis of a series of daily explorations of the ancient features of the city.

"Charles Eisen," by Vera Salomons. Eighteenthcentury French Book-Illustrators' Series. (John and Edwin Bumpus, Ltd. Edition de Luxe, 48s. Ordinary Edition, 25s.)

CHARLES EISEN'S work was so admired in his own days that Voltaire, when at the height of his reputation, expressed the fear that his La Henriade, illustrated by that artist, would be famous owing to the artistic value of the plates therein more than to its literary merit. Eisen's illustrations of Voltaire's poem, however, do not rank among his finest productions. He is remembered better by some of the other books he illustrated, of which Miss Vera Salomons gives a full catalogue in her interesting monograph on the artist. They make a large company, for Eisen, though he was dissolute and incited to work more by the spur of the necessity than the spirit of industry, was a prolific artist, and maintained a high level in his productions. Of no great ability as a painter, in his book illustrations he well exemplified the grace, charm, and technical dexterity which distinguished the best of the French eighteenth-century artists. His vignettes, especially, are among the most dainty designs of their kind which were ever produced. Miss Salomons has done well to keep green his memory by her fascinating little volume, a worthy companion to the same writer's Choffard, brought out seven years ago. Like that book, her present book is well illustrated with photogravure plates, that often rival their originals in their effect. It is mounted in a manner that recalls the exquisite taste displayed in some of those choice and highly appreciated volumes in which Eisen's illustrations originally appeared.

"History and Methods of Ancient and Modern Painting," by James Ward. Vol. IV. (Chapman and Hall. 15s. net)

THE fourth volume of Mr. Ward's history is wholly concerned with Italian work, dealing with the schools belonging to the Peninsula between the fifteenth and the eighteenth centuries, which were not treated upon in the preceding volumes. Most of the Venetian painters, from the Bellinis to Canaletto, Guardi and his followers, come within its scope, as well as the later schools of Verona, Ferrara, Bologna, Brescia, and Parma, and the Roman and Neapolitan painters of the sixteenth and seventeenth centuries. The volume maintains the high scholarly level of its predecessors, and with them and its intended successors promises to form a work of especial value to the reader who wants an authoritative history of painting neither too bulky for handy reference nor too condensed to afford adequate information for the general student of art. Mr. Ward gives useful technical information concerning the procedure in vogue among different schools of painting, and shows himself a wellinformed and discriminating critic when treating on the works of individual masters. The volume contains twenty-four full-page illustrations, and is printed in bold and legible type.

"Sculpture of To-Day," by Kineton Parkes. Vol. II. (Universal Art Series. Chapman & Hall. 30s. net)

MR. PARKES'S second volume deals with the works of the continental schools, and thus completes his survey of modern sculpture. It is an ably written and, on the whole, a well-proportioned volume, though the space allotted to French work might have been made larger with advantage, and that given over to Italy and Belgium slightly curtailed. All three countries possess powerful schools of sculpture, but the French is decidedly strongest of the trio. Largely by means of the work of its most famous exponent, Rodin, it has exercised an almost dominating influence on modern sculpture. As Mr. Parkes points out, "French sculpture of the latter part of the nineteenth century is one half tradition and the other half Rodin." A third influence which has latterly been very strong is that of primitive art. A number of sculptors have discarded the inspiration transmitted from Greek and Renaissance work and gone back to archaic types or the rude carvings of modern primitive races for their exemplars. Something of this is shown in the creations of Mestrovic, the widely known Jugoslav, who has perhaps become the most original personality in the world of sculpture since the death of Rodin. He is strong enough, however, to discard archaic forms when not suitable, and his work is less the expression of a limited type of art than an outpouring of genius which utilises all conventions that serve its purpose. Mr. Parkes has little sympathy with the colossal monuments of modern Germany, in which weight and force were often confused, and ugliness preferred to beauty. The great size of some of these structures, in which architectural and sculptural features were combined, helped to render them impressive, and this type of art has been extensively followed in Holland and other countries susceptible to German influence before the war. Belgium and Italy have progressed on lines more closely corresponding with those of France. All these countries possess important advantages over England, not as regards the ability of their sculptors, but in the more general and systematised manner in which their governments and public bodies give the artists suitable opportunities for displaying their powers. In England, the State assists to educate sculptors, and then leaves them in the lurch, while throughout the Continent the State is the sculptors' chief patron.

"Collecting Antiques for Pleasure and Profit," by Felix Gade. (T. Werner Laurie. 18s. net)

Mr. Gade has been collecting antiques for twenty-five years, apparently with marked success. His book is a record of his experiences, possibly expurgated, for it chronicles nothing but good bargains. It is a pleasantly written gossip, concerned chiefly with furniture, in which the author appears to have specialised, and among the hundred pieces, chiefly from his own collection, that he has illustrated, are a number of interesting specimens. The illustrations and the descriptions of the articles represented are roughly arranged according to period, and thus form a rude chronological guide to the reader. Mr. Gade gives a good deal of useful advice, but he hardly covers his theme with sufficient thoroughness for his book to be of great service to a beginner; and the experienced collector, while enjoying the recital of the author's reminiscences, will not find much new information of a practical kind. Besides furniture, Mr. Gade is also concerned with needlework, carpets, and engravings, but the chapters devoted to these subjects are very superficial. He speaks of the proof states of mezzotint portraits "fetching enormous sums compared with lettered impressions," but most of the proof states of English mezzotints of the eighteenth century are lettered. Possibly the author has not yet fully mastered the distinctions which mark the proofs and prints of this period, for nearly a quarter of the space devoted to engravings is sacrificed to reproducing, verbatim, a long paragraph from the Daily Mail giving the prices realised at a sale of engravings in 1901. As the state of not a single engraving is described in this paragraph, and the names even of most of the engravers are omitted, the quotation is absolutely useless.

"Men I have Painted," by J. McLure Hamilton. (T. Fisher Unwin. 30s. net)

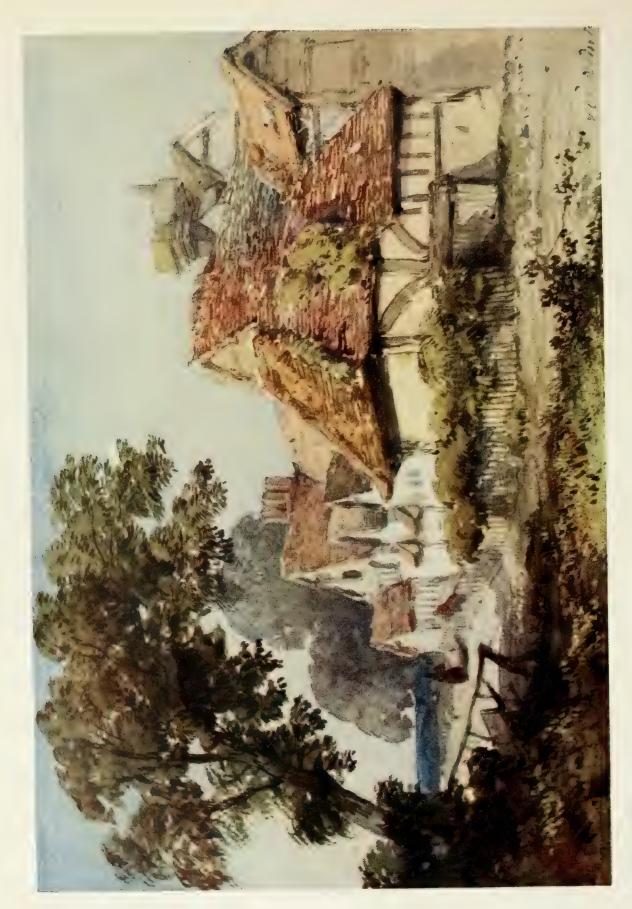
It is to be hoped that Men I have Painted will not prevent Mr. McLure Hamilton from giving us a volume of more intimate personal reminiscences, for, judging by the glimpses of his career given in the present work, it must have been singularly interesting and varied. He writes with a lively pen, and gives his frank impressions of the various personages he painted. They are generally kindly yet penetrating, often revealing unexpected traits of character in the sitters which give new ideas regarding their personalities. Similar qualities distinguish Mr. Hamilton's portraits with the brush, forty-seven of

which, and one piece of sculpture, are illustrated in the volume. The majority of them are unconventional presentments, taken apparently when their subjects were almost unconscious of the fact, and instead of putting themselves into, set and formal poses, sat naturally and easily, engrossed in their own thoughts, and so affording unconscious revelations of character which they would conceal from a more formal portrait painter. The collection is chiefly of English and American celebrities, living and dead; there are also one or two foreigners, and a couple of horses belonging to the Royal Mews. It constitutes a little international portrait gallery of an especially intimate type, and one only trusts that Mr. Hamilton possesses the material for some other similar volumes.

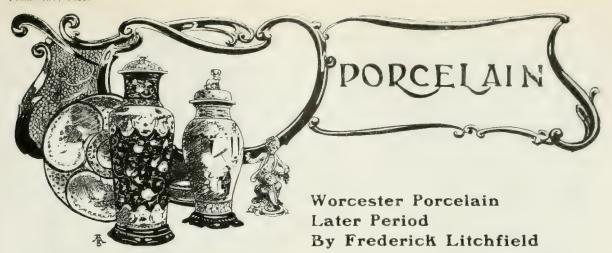
"Dogs of China and Japan, in Nature and Art," by V. W. F. Collier. (William Heinemann. £2 2s. net)

It is difficult to prophesy whether Mr. Collier's book will make the greater appeal to the dog fancier or the curio collector; probably the latter, for though the author gives excellent pictures and descriptions of existing types of Chinese and Japanese dogs, the larger portion of his work is occupied with an account of their representation in the past, whether pictorially or in china, pottery, bronze, stone, or wood. Mr. Collier traces back canine history to primitive times, and shows with what reverence the dog was regarded by some of the early Eastern races. The oldest temple in Peking, said to date from the T'ang dynasty, is dedicated to the god Erh Lang, the protector of dogs, who, according to Chinese mythology, is master of the dog "which howls in the sky, and which, like the Fenris wolf, eats the sun." This dog is supposed to be responsible for eclipses. Until recently, at every obscuration of the sun or moon from this cause, the Chinese used to make a most tremendous din to frighten the dog away and dissuade him from his celestial meal. The Chinese, though not breeding dogs in a scientific manner, on superstitious grounds attached considerable importance to their colour and marking. "Each Emperor caused illustrations of his favourite dogs to be made by the court painters in books or scrolls, and in this way was set the current fashion of breeding." Mr. Collier gives a number of reproductions of these in colour and blackand-white, which are interesting both pictorially and as illustrating different types of dogs. There are also admirable reproductions of hunting scenes and other Chinese pictures in which dogs occur, and numerous illustrations of pieces of sculpture and ceramic art representing dogs of various breeds. Some of the most interesting chapters in the book, however, are devoted not to the dog, but to the lion, as represented in Chinese art. Owing to Buddhist influence, though the animal was never indigenous to the country, no motif is more frequently employed, and lion images occur almost everywhere. The book is well mounted and profusely illustrated, and forms a most lucid and informative exposition of a subject of great interest to all collectors of Chinese and Japanese art.





VILLAGE SCENE BY THOMAS COLMAN DIBDIN, 1810-1813



The article on "Worcester Porcelain" in the November number of The Connoisseur dealt with the period of the factory which lasted from its foundation in 1751 until the whole concern

was purchased by Mr. Flight, a London merchant, in 1783. The earlier period is generally known as that of Dr. Wall, after its founder. This gentleman died in 1766, and no doubt his death was a severe blow to the industry. As the purchase price was only £3,000, we may gather that the undertaking was somewhat limited, or that there was some difficulty in finding a buver.

Mr. Flight with his sons Joseph and John seem to have put new energy, and probably additional capital, into the business. Costly table services were made for members of the Royal Family, and George III., who visited the factory in 1788, honoured the firm with his Royal patronage and gave it permission to use the prefix "Royal" to the title of the works.

An alteration in the mixture which forms the body or paste was made about this time, which, from a collector's point of view, is not an improvement, the peculiar and harmonious assimilation of the decoration and glaze in the old paste being to some extent lost in

the Flight and Barr productions.

The style of decoration and the forms of the vases, jugs, and other articles appear to have been altered soon after the change of proprietorship, the salmonscale ground with figures, birds, and flowers, so characteristic of the latter part of the Dr. Wall period, giving way to more classical shapes of articles, and the decoration by painters of figure subjects, which were copies of pictures by contemporary artists, subjects taken from Shakespeare's plays, allegorical figures, and illustrations of poems, etc., etc. Groups of flowers and of shells were also much favoured, the shapes of the vases being more like those which we now recognise as of the " Empire" design.

Martin Barr became a partner in 1793, and the trade-mark was changed to Flight and Barr. Another change occurred in 1807,



No. I. Worcester vase, flight and barr period painted subject by baxter (signed) victoria and albert museum (herbert eccles gift)

when the firm became Barr, Flight and Barr, the partners being Martin Barr, Joseph Flight, and Martin Barr, junior. In 1829, a Mr. George Barr was taken into partnership, and from that time until 1840 the partners were Martin and George Barr.

Thomas Baxter was a noted artist, who not only worked at the factory, but taught several pupils, who did excellent work. After his death, which occurred in 1821, he was succeeded by Solomon Cole and Thomas Lowe as figure painters.

In the Victoria and Albert Museum Ceramic Gallery there is, among some specimens of this period of Worcester porcelain recently given to the National Collection by Mr. Herbert Eccles (a Worcester enthusiast), a vase of Etruscan form decorated with a medallion of a Shakespearean subject, which is signed "T. Baxter," and there are other specimens in the same show-case not signed, but attributed to him or his pupils. From these it will be observed that the style of figure painting was not unlike the work of Angelica Kauffmann. We are able to give an illustration of this signed vase of Baxter's work, and also of two plates (Eccles collection), one painted with a fruit and flower subject, and the other with shells. These are of special interest because, as signed and dated specimens, they prove that he did not confine his efforts to figure work.

As an example of the very high esteem in which the work of Baxter was held during his lifetime, Chaffers mentions that a specimen plate painted by him, soon after his engagement by Flight and Barr, the subject of which was Mrs. Siddons as the Tragic Muse, was purchased by the then Marquis of Stafford for 50 guineas. When we take into consideration the very different value of money in those days, this seems really an extraordinary price for a single plate of modern production. Baxter was partial to dramatic scenes, and reproduced many from Shakespeare's plays, also from poems by Sir Walter Scott, Gay, and other poets.

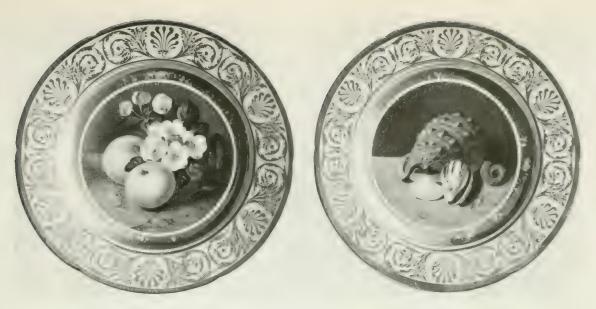
Among other artists of this time who worked at the factory, were William Billingsley, of Nantgarw and Derby fame, Thomas C. Crowther, and Samuel Astles, who all painted flowers, those by the first-named artist having the peculiar character known to collectors, generally the artistic rendering of wild roses. John Barker painted some of the shell subjects which we find on Flight and Barr tea services; George Davis was responsible for the exotic birds in the Chelsea style (he also worked for Chamberlain); Brewer, for landscapes of a somewhat peculiar kind; while Thomas Rogers and John Smith were landscape painters. William Woods rendered figure subjects, and William Doe and Charles Stinters painted natural birds, feathers, and insects.

Great attention was paid to the gilding and generally to the finish of the productions, and, quite deservedly, the Worcester of the Flight and Barr period has recently come into great demand, and has realised high prices.

A London house for the exhibition and sale of their china was taken at No. 1, Coventry Street, London, during this proprietorship.

Among some notable services made by Flight and Barr was the famous one which was recently sold in the Stowe sale (July, 1921) for £971, which comprised 191 pieces, and which had ornamented the State dining-room on many occasions when Royal personages were entertained at Stowe. It is decorated with the ducal arms of Buckingham and Chandos and a pink border with scrolls. By the courtesy of the purchaser, Mr. Rochelle Thomas, an illustration of a tureen was given in The CONNOISSEUR, September, 1921. Another famous service was that made for the Duke of Clarence (afterwards William IV.) when Lord High Admiral, in which the figure of Hope with an anchor is a prominent feature. This service was painted by John Pennington, and there is an illustration of a plate. The central figures are on a Bartolozzi grev with border of royal blue and gold. The museum attached to the Worcester Royal Porcelain Factory contains other specimen pieces of services made at the time for special orders, and we give some illustrations of these.

Readers who are specially concerned with this period of porcelain production at Worcester will be interested to read a somewhat full quotation, too long for inclusion in this article, which the writer, in his later edition of *Chaffers' Marks and Monograms*, reproduced from an old book written by Solomon Cole, an artist pupil of Baxter's, who



No. II. -FLIGHT AND BARR PERIOD VICTORIA AND ALBERT MUSEUM

FRUIT AND SHELLS BY BANTER (SIGNED) (HERBERT ECCLES GIFT)



No. III.—From Services made for George III. (TOP), GEORGE IV. (LEFT), AND DUKE OF CLARENCE 1792 (RIGHT)

wrote his reminiscences. He was in the employ of Messrs. Flight and Barr, and has given us a very detailed record of the processes and the methods of carrying on the work, the names of the chief artists, and many particulars which are of especial interest to those who collect the Worcester porcelain of this period.

As one instance among many recorded by Solomon Cole of the personal attention given by the proprietors of the factory, one short quotation may be given:—

"Frequently on Messrs. Martin and George Barr going round the painting room, which was their custom twice a day, they would say to the painters engaged upon the richest services, 'We want you to consider this as jewellery—we wish you to take all possible pains.'"

A noteworthy dessert service made by Flight and Barr was that known as the "Nelson Service," some of the pieces of which are inscribed "Nelson 2nd April Baltic," within a wreath of oak and laurel leaves, also an anchor, while on the back of each piece is written "San Josef." This service was in Lord Bradford's possession until 1895, when it was sold at Christie's, and realised £700.

A speciality of the factory was the painting on specimen plates the views of noblemen's and gentlemen's country seats, which are invariably well executed and highly finished. Some of these are signed and dated "C. Hayton, 1821–2." Occasionally we find flower subjects signed by this artist.

In the Victoria and Albert Museum, the loan collection of Mr. Herbert Allen contains several excellent examples of the Worcester porcelain of the Flight and Barr period, and, by the courtesy of the Museum authorities, we are able to give some illustrations from photographs specially taken for this article. The important centre vase, which formed part of the service made for the Honourable East India Company, illustrated opposite, bears the arms of the Company, besides other decoration described later. The illustration of three vases represents the forms of vases and the decoration of this period of the factory; they are in excellent taste. The subjects on the smaller vases, representing Imogen and The Reward of Innocence, have these titles written in red on the bases of the vases, the ground-colour of which is a salmon-pink. Good gilding completes the very satisfactory scheme of ornamentation.

The subjects, which are taken from Shake-speare's *Cymbeline*, were painted either by Baxter or one of his pupils.

The centre vase, with a square panel of bright plumaged birds, has an apple-green ground, and the panel of birds is probably the work of George Davis.

Another illustration from this collection is the jug marked "Chamberlain's Worcester" in gold, which is of special interest, inasmuch as the painting is taken from an old copperplate published in 1796, giving a view of the Old London Bridge, which was built in the Middle Ages, and demolished in 1831. The neck of the jug is diapered with rosettes, flowers, and dots in gold.

In passing, we may recommend a purchase, at the very modest price of 3s., of an illustrated and descriptive catalogue of this collection prepared by Mr. Bernard Rackham, Assistant Keeper of the Ceramic Department of the Museum, the cost of which was chiefly contributed by Mr. Allen. It contains much information about many factories, both English and continental, which are represented in the collection.

Chamberlain's Worcester.—Robert Chamberlain, who had been an apprentice at the old Worcester factory, started business on his own account, with his brother Humphrey, in High Street, Worcester, in 1786, and at first only decorated the porcelain which they bought in the white from Turner of Caughley. Subsequently they built some works at Diglis, made their own paste, and appear to have developed a considerable business, being patronised by Royalty, and devoting their attention chiefly to table services. When Nelson visited Worcester on the occasion of the presentation of the freedom of the city, August 2nd, 1802, this document was enclosed in a handsome vase of Chamberlain's manufacture, and there is a famous breakfast service said to have been presented to Nelson by the ladies of England, also a service, ordered by Nelson, decorated with miniature portraits of himself and Lady Hamilton. Chaffers mentions the fact that Chamberlain paid an average of £4,500 per annum

Worcester Porcelain

in wages, with an expenditure of £900 for gold used in the decoration of his china. These seem

lain's premises, and the business carried on under the style of Chamberlain $\mathcal{N}(G)$



No. IV.—CHAMBERLAIN PERIOD PART OF A SERVICE MADE TO ORDER OF THE HONOURABLE EAST INDIA COMPANY, DECORATED WITH ITS ARMS, A PINK GROUND, FLOWERS, AND GILDING VICTORIA AND ALBERT MUSEUM (HERBERT ALLEN LOAN COLLECTION)

small amounts by the light of present times, but they were good round sums 120 years ago.

Wood, Doe, Davis, and other artists, who have already been mentioned, appear to have worked for Chamberlain as well as for Flight and Barr. Their work is carefully finished, and generally is similar in every respect to that of Flight and Barr. In 1840 the two firms amalgamated, and the stock and plant were removed to Chamber-

The importance of Chamberlain's factory appears to have been somewhat under-estimated by writers on English ceramics, and it will be of interest to mention some special table services of their manufacture. Of these two were made to the order of the Honourable East India Company, comprising nearly 6,400 pieces. The "dress" service, for use on State occasions, consisted of 1,400 articles, and cost

(2,170 15s., a sum which, by the light of present prices, appears extremely moderate. This

enrichments. We illustrate a vase of this service. The second service, for more ordinary use,



No. VI.—VARIOUS TYPES OF FLIGHT AND BARR VASES

total included 1,450 coats of arms of the Company, emblazoned in proper colours, at comprised some 4,973 different articles, and the price of £2,019 included 650 coats of arms,



No. V.—CENTRE VASE, FLIGHT AND BARR PERIOD, APPLE GREEN GROUND, PAIR OF VASES, SAME PERIOD, BIRDS PROBABLY BY GEORGE DAVIS SALMON-PINK GROUND, GILDING, WITH SUBJECTS BY BAXTER OR A PUPIL VICTORIA AND ALBERT MUSEUM (HERBERT ALLEN LOAN COLLECTION)

was a delicate salmon-pink with burnished gold ground colour being grey.

15s. each, or £1,092, and the ground colour painted in one colour only, at 2s. each, the

When the Grand Duke Michael, brother of the Czar, visited Chamberlain's on September 7th,

very beautiful composition which was termed the "Regent," and from the same authority we



NO. VII. -A FINE WORCESTER BASKET

1818, he gave a special order for a table service to be made for the Czar and decorated with views of the various noblemen's houses and grounds, and also of several towns which he had visited, and in order that the work should be of the best, he authorised the employment of artists of the highest repute to make sketches where prints or suitable sketches were not available. This order took twelve months to execute.

King George IV. ordered special services on his accession in 1820. These were decorated with the Royal arms and a brilliant green ground relieved by panels of flowers.

Mr. Chamberlain is said to have made experiments about this time, with a view to the improvement of his "body" or paste, and to have used some of the ingredients which formed Dr. Wall's old recipes. Mr. Binns tells us in his *Century of Polting* that these experiments resulted in a

may quote the entry of the cost of these Royal services, which were as follows:—

	į.	S.	d.
Dinner Service	 2,530	I	()
Breakfast Service	 500	12	(-)
Dessert Service	 837	{)	(-)
Ornaments	 105	0	\leftarrow

£4.047 In 0

After the amalgamation with the older factory, already mentioned, the success achieved by Chamberlain did not continue for many years. Mr. Walter Chamberlain and Mr. John Lilly, his son-in-law, were the proprietors, and later Lilly's son Frederic and a Mr. W. H. Kerr were taken into partnership. For reasons which are not given by Mr. Binns, the firm started the manufacture of door furniture, china buttons, and tiles, and when the great 1851 exhibition offered our ceramists the opportunity of showing the world

the excellence of our national work as potters, Chamberlain's exhibit appears to have been of poor quality, and manifested a great decline. "Ivory ware," from its similarity to that material, and a sculptor named W. B. Kirk was employed as modeller. Kerr had retired in 1862, and the



No. VIII. CHAMBERLAIN JUG, IN GREY MONOCHROME VIEW OF OLD LONDON BRIDGE MARKED IN GOLD, "CHAMBERLAIN'S WORCESTER" VICTORIA AND ALBERT MUSEUM (HERBERT ALLEN LOAN COLLECTION)

Mr. R. W. Binns was called in and became managing director, and he appears to have spared neither pains nor energy in reviving the reputation of the Worcester factory. Taste had changed, however, and a departure from the old lines was taken. A fine table service was made to celebrate the marriage of King Edward (then Prince of Wales) with Queen Alexandra in 1863, and a service was made for Lord Dudley about the same time. In 1868 there was a craze for Japanese designs in England, and the Worcester factory turned its attention to what was known as "Kakiyemon" style of decoration.

There was also some good work in imitation of the Limoges enamel done by an artist named Thomas Bott, but after his death, which occurred in 1870, this kind of decorative china appears to have ceased to be in demand.

Figures and groups, table centres, and ornaments were produced in a description of ware called

concern was formed into a joint-stock company, registered as "The Royal Worcester Porcelain Company," with a new mark. Mr. Binns has since died, and at present Mr. G. C. Solon, son of the famous potter artist, is the managing director.

Grainger's Worcester.—Thomas Grainger, a nephew of Humphrey Chamberlain, had established himself, in 1800, in St. Martin's Street, Worcester, and was joined in 1812 by a Mr. Lee, the firm being known as Grainger, Lee & Co., and their address as "The Royal Works, Worcester." Their business was apparently on a small scale, and we only occasionally come across specimens bearing their mark. They are generally well painted. These works were acquired, in 1888, by the present "Worcester Royal Porcelain Company," and the plant removed to their premises.

Another absorption of later date was that of James Hadley and Sons. James Hadley was



MR. GREVILL VERNEY

BY ROBERT (OR ROGER) WILLIAMS

AFTER MICHAEL DAHL

From the Batsford Collection of Historical Portrait





Worcester Porcelain

formerly a modeller at the old works, and started on his own account in 1896, but at his death the business was purchased by the Worcester Royal Porcelain Company in 1903.

The marks in use during these phases of the later history of the factory are taken, by permission of author and publisher, from Litchfield's *Pottery and Porcelain* (Truslove & Hanson, Ltd.).

WORCESTER MARKS (FLIGHT PERIOD AND LATER).





Messrs.

K. 17 (

Brun (

1852 - 1862)



Mark previous to 1802.



M. h. s. a. 1812.

The "51" in the size of a large condition 1751, i.e. is a size of a constant of the size o



Apsley Pellatt's Glass Cameos

A VERY practical, as well as beautiful, method of decoration for glass articles, in which the heads or busts of great men or women are preserved in cameo form, imperishable for all time, is "Crystallo Ceramie," or glass incrustation, a new and improved process for which was invented by Apsley Pellatt, who, by the way, was the inventor of glass lenses for deck lights.

Descended from a well-known old Sussex family, originally seated at Steyning, Pellatt was born in the year 1791, and died in 1863, aged 71. He succeeded his father, also named Apsley, at the glass-works of Pellatt & Green, at No. 16, St. Paul's Churchyard, and Holland Street, Southwark, later moving to Knowle Green, Staines, Middlesex. He represented the Borough of Southwark in Parliament from 1852 to 1857,

By Herbert W. L. Way

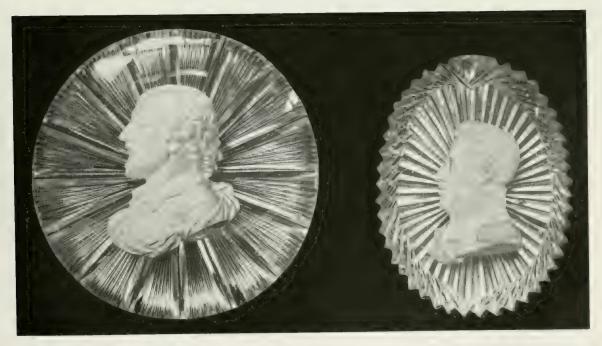
being a Liberal in politics, and a Nonconformist by religion. While a Member of Parliament, Pellatt was by no means silent, as is shown in the pages of Hansard. He brought in a most useful Bill, making it legal that a crossed cheque, although drawn to bearer, should be payable only through a bank. Some of the foregoing facts are excerpts from a history of the Pellatt family, with full pedigree dating back to the thirteenth century, which has been written by his nephew, Mr. Maberly Phillips, F.S.A., and published in book form. In the year 1819, Apsley Pellatt took out a patent (No. 4424) for "Crystallo Ceramie," or glass incrustation, mention of which, and also of his memoirs on the subject of glass manufacture, is made in an article on "Glass Paper Weights," in The Connoisseur



Nos. I, and II. -MOULDED "IF V-CADDY" SUGAR BASINS, WITH BUSTS OF PRINCE LEOPOLD AND LOUIS XVIII.



Nos. III. and IV.—trinket box, with bust of princess charlotte; "smelling bottle," with bust of george iv.



Nos. V. and VI.—Eust of shakespeare; lamp fustre, with busi of charles x, of france

for December, 1920. Pellatt says in his book, entitled Curiosities of Glass-making, with Details of the Processes and Productions of Ancient and Modern Ornamental Glass Manufacture, published in 1849, by David Bogue, of 86, Fleet Street, London, that "cameo incrustation was unknown to the Ancients, and was first introduced by the Bohemians probably about a century since; and bas-reliefs, casts of busts and medals were entirely isolated by them within a coating or mass of white flint glass. The figure intended for incrustation must be made of materials that will require a higher degree of heat for their fusion than the glass within which it is to be incrusted; these are china clay and super-silicate of potash, ground and mixed in such proportions as upon experiment harmonise with the density of the glass, and this, when moulded into a bas-relief or bust (in plaster of Paris moulds), should be slightly baked, and then suffered gradually to cool; or the cameos may be kept in readiness till required for incrustation, for which purpose they should be carefully reheated to redness in a small Stourbridge clay muffle. A cylindrical flint-glass pocket is then prepared, one end adhering to the hollow iron rod, with an opening at the other extremity, into which the hot composition figure is introduced. The end is then collapsed and welded together by pressure at a red heat, so that the figure is in the centre of the hollow hot glass pocket, or muffle. The workman next applies his mouth at the end of the tube, while rewarming the glass at the other extremity; but instead of blowing, he exhales the air, thus perfecting the collapse by atmospheric pressure, and causing the glass and composition figure to be one homogeneous mass." The Bohemian incrustations were made with small figures of grevish clay, but were not a success, as the clay did not adhere properly to the glass.

The idea was next taken up by some French glass-makers, who improved the method considerably, and succeeded in incrusting perfectly a few medallions of Napoleon Bonaparte, which were sold at a very high price, as, owing to the great number which were broken during the operation, very few were successfully finished. Later, Pellatt took the matter in hand, and, in 1819, took out a patent for his new and improved process, but it is extremely doubtful if it proved to be more than a partial success, as comparatively few pieces appear to be in existence. Decanters with cameos on the sides and in the stoppers, scent bottles, "tea-caddy" sugar basins, lids of trinket boxes and snuff boxes, also lustres for lamps and paper weights, are occasionally met with; but such articles as crested wine glasses, tumblers, cameos in ice-plates, door knobs, girandoles, carvatids to support lamps, clocks, and candelabra, if they exist, must be of great rarity, though they are all mentioned in Pellatt's book, The Origin, Progress, and Improvement of Glass Manufacture (1821). In the same work he also prophesied a great future for the process, in preserving imperishable mementoes of great contemporaries for future generations. Apparently the scheme did not fructify, for the process can have been in operation only a very short time, as most of the cameos are busts of men and women contemporaneous with, or prior to, the date of the patent. Possibly the process failed for the same reason that it had already failed in France. By Pellatt's improved method, however, such incrusted cameos as survived successfully the operation became chemically imperishable. The substance of which they were composed, being less fusible than glass, was incapable of generating air, and at the same time was susceptible to expansion or contraction, as, in the course of manufacture, the glass became hot or cold. The composition, when incrusted, has almost the appearance of silver, which gives a superb effect when richly cut at the back. Pellatt found by experiment that star or radial cutting at the back of the cameo was the most effective, since it prevented the refraction of light, which takes place when the glass is polished at the back; but, of course, when cameo incrustations are used for decorating the sides of decanters, scent bottles, sugar basins, and all hollow vessels, the glass at the back of the cameos is clear and uncut.

Pellatt tells us in his book that coats of arms, crests, flowers, cyphers, and landscapes, modelled in refractory metal, were painted in metallic colours, which were fixed by exposure to a melting heat before being inserted into the flint-glass pocket, of which the watch-back (No. xii.), representing the Legion of Honour, is an example. The incrusting of extant examples was evidently manipulated with great care; a crack or flaw in the cameo, or a bubble of air in the enclosing glass, is seldom seen. It is unknown what artist or artists modelled the cameos, as they are unsigned, and Pellatt does not mention any names.

No. i. is a moulded glass "tea-caddy" sugar basin, with a bust of Prince Leopold, who married Princess Charlotte in 1816, and was afterwards Leopold I., King of the Belgians. Died in 1865, aged 75.

No. ii. is also a tea-caddy, with a bust of Louis XVIII. Died in 1824, aged 69.

No. iii. is a trinket box with radial cutting at the back, and enclosing a bust of Princess Charlotte. She was the only child of George IV., married

Apsley Pellatt's Glass Cameos

Prince Leopold in 1816, and died the following year, aged 21.

No. iv. is a scent bottle, or, as Apsley Pellatt calls

No. viii. is a brooch, with a bust of Frederick William III. of Prussia (born 1770; died 1840). In the article on glass paper weights above referred



No. VII.—RING, WITH LADY'S BUST No. VIII.—BROOCH, FREDERICK WILLIAM III. OF PRUSSIA

it, a "smelling bottle," with a bust of George IV., who died in 1830, aged 68.

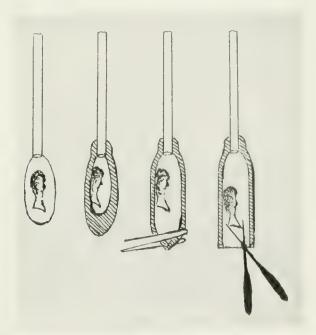
No. v. is a bust of William Shakespeare, which happens to be one of the illustrations in Apsley Pellatt's book published in 1821, and has the following inscription beneath it:—"Head of Shakespeare incrusted in a circular piece of glass about half an inch thick, cut at the back with radii. Shakespeare was born 1564, and died 1616."

No. vi. is a lustre for a lamp, with a bust of

to is a paper weight with a bust of Wellington, born in 1769, died 1852.

No. x. is a glass plaque, with a bust of George IV.; No. xi., a "smelling bottle," with a likeness of Louis XVIII.

The dates of death and ages of the persons portrayed in the cameos, with the exception of No. v., are given above to show that they were contemporary or prior to the date of Apsley Pellatt's patent (1819). Collecting at the present time is not an expensive hobby, as the less well-



No. IX. - DIAGRAM TO HILUSTRATE PROCESS OF MANUFACTURE

Charles X. of France. He came to the throne in 1824, and died in 1836, aged 79.

No. vii. is a ring, with a bust of an unidentified lady.

informed dealers do not appear to know of Apsley Pellatt or his productions, and merely look on the specimens as an eccentricity of some sort. Some are confident that the cameo is modelled

The Connoisseur



NO. X.-HINGUE WITH BUST OF GURGE IV.

in silver or platinum. For pieces of equal merit one will ask 10s. and another £5. On the other hand, there are dealers who make a speciality of cameo glass, although the writer, who has kept a sharp look-out in most of the shops for the last five years, has only seen twenty-four specimens, sixteen of which were purchased. Several of the



No. XI. - 'SMFLL'NG LOTTLE " WITH BUST OF LOUIS AVIII. (REDUCED)

latter are illustrated in this article. Two specimens passed over were a pair of finely-cut decanters with emblematical designs at the sides and in the stoppers, for which the sum of £50 was asked.

[The diagram, No. ix., is in reverse, and consequently proceeds from right to left.]



No. XII.—WATCH-BACK: LEGION OF HONOUR

CENTRAL ASIAN RUGS

BY MAJOR HARTLEY CLARK

AN ADRASKAND CARPEL.

THE carpets of Afghanistan, apart from those of the Afghan Turkomans, are, together with those of Beluchistan, in a group by themselves, and in dealing with this group of rugs there are several stumbling-blocks of nomenclature to confuse the uninitiated.

Firstly, the class of carpet most generally called "Afghan," at the present time, is the Afghan Turkoman, or Fil-pa.

Secondly, this group of rugs, the majority of which is woven in the country south of Herat, in the province of that name, as far east as Kandahar, and as far south as Beluchistan, is often quite properly referred to as "Herati."

Thirdly, it must be realised that this quite appropriate name, "Herati," is apt to confound the unwary, in so far as these rugs bear neither resemblance nor relationship to the ancient Herati rugs with the well-known design of that name. The latter are purely Persian in every characteristic, being indeed woven by Persians in Herat at the time when that city was a part of the Persian Empire, and later being made actually in the Persian province of Khorassan. Similarly the so-called "Kabul" rugs were woven entirely by Persian artisans at Kabul in years gone by, and were not in any sense an Afghan product, though bearing an Afghan name.

Fourthly, to make confusion worse confounded, this type of rug is, both in the east and in the west, frequently called "Turkomani," whereas, strictly speaking, it is not Turkoman at all, though there are several points of kinship between the two groups.

Fifthly, there is amongst Eastern dealers a sort of generic term for all the several varieties of the group. This term is "Siyah-kar," which means "dark work," and refers to their general colouring, which is usually very sombre and gloomy—dark blues, dull reds, and browns predominating.

The finest carpets of this type are those made in the Adraskand valley, which is a narrow gorge running roughly east and west, about forty miles south of the city of Herat. These carpets are not infrequently less sombre than the other subdivisions.

Another subdivision is known as "Sabzwar," being woven in the province of that name south of Herat. Here, again, a minor confusion is introduced by the fact that the word "Sabzwar" means "green coloured," and, consequently, native dealers often wrongly group together and classify as Sabzwar all such carpets as contain a considerable quantity of dark green. Of these there is a fair proportion.

There are further subdivisions gradually merging into the Beluchistan proper, which is a similar type.

The characteristic field patterns of these rugs may roughly be divided into two main categories

—(a) those containing large geometric figures,

ill-defined octagons, and crude "Trees of Life"; (b) those containing a regular repetitive design throughout the field, such as a diamond or eight-petalled rosette formation, generally profusely surrounded by latch-hooks.

The main border is commonly of a rectilinear floral nature, the edges of the design being frequently picked out in white. This is flanked on either side by secondary borders of formal geometric design, whilst the guard stripes are often the "running latch-hook" or the so-called "reciprocal trefoil." These border designs, together with the very common use of the latch-hook and of the octagonal disc in the field, are curiously Caucasian in feeling.

The prayer rugs of this group have rectangular mihrabs, which are frequently much deeper than they are wide, and sometimes contain an octagonal plaque, on to which the devout Mussulman bows his forehead in prayer. The field of the prayer rugs usually consists of a small repetitive leaf design or a "Tree of Life" formation. It is not uncommon to find prayer rugs, and sometimes other small rugs, which depart in colour-scheme from the usual sombre tones to the extent of employing a natural camel-hair or fawn colour in the field. This is a not unwelcome relief from the customary dull reds and deep blues toning to purple, together with an often extensive use of dark green or brown.

The carpet illustrated is an exceptionally beautiful fabric from the Adraskand valley, dating back to the eighteenth century. Of unusual size, exquisite workmanship, and skilfully drawn design in a wealth of colour seldom met with in these rugs, it was obviously made to the

special order of some wealthy potentate, probably as a Durbar carpet. A field of deep translucent blue, edged round with a large running latch-hook, is the background for an all-over repetitive design of eight-petalled rosettes within diamond formations, each surrounded by small latch-hooks, the colour-scheme of which is in varied shades of red, blue, saffron, and flame colour. Good as the plate is, it has failed on this small scale to reproduce adequately the beauty of the chromatics.

It will be noticed that rather than have any incomplete portions of this repetitive design at the edges of the field, the spaces have instead been filled in, according to the weaver's fancy, with a number of small devices, amongst which are included conventional floral designs and small octagonal discs containing eight-pointed stars.

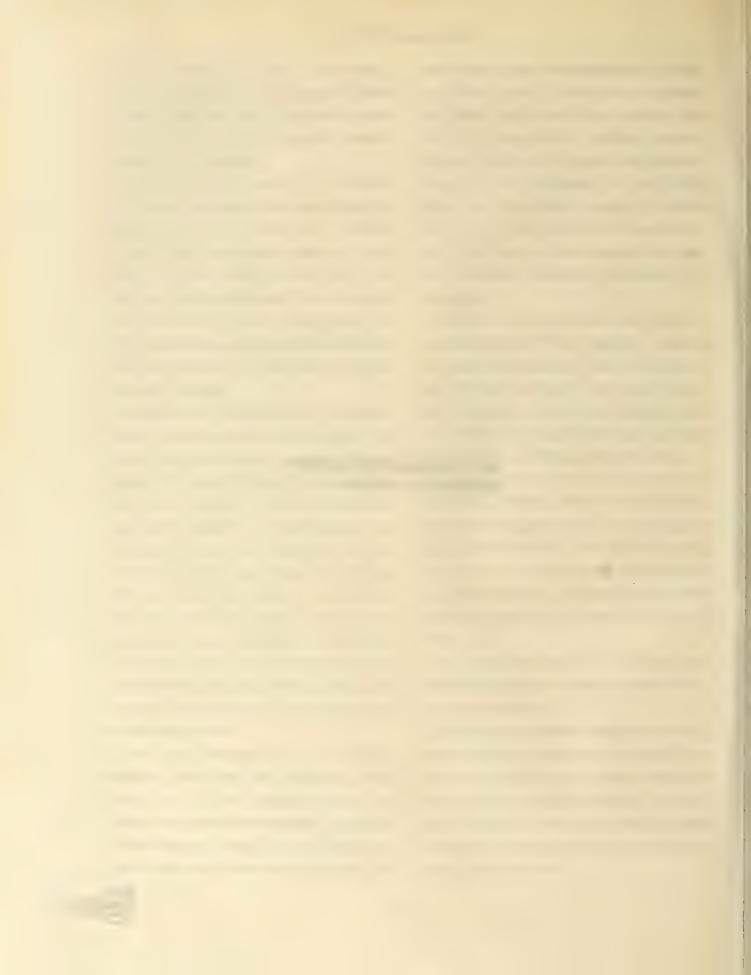
The main and secondary borders, with their guard stripes, showing distinct Caucasian feeling, are typical of this group of rugs, and are in perfect harmony with the field. Very small in the main border can be detected the shaped symbol of religious significance, connected by origin with sun-worship, which occurs in many of the Central Asian rugs.

This carpet must, like all of its kind, have originally had broad web-ends, coloured in consonance with the field.

These carpets of Southern Afghanistan are very plentiful, usually of good dyes and material, stout in texture and durable, but withal unattractive because of their too sombre colouring. Did these people but produce more carpets like the rarely fine example illustrated, there would be a readier market for their wares.

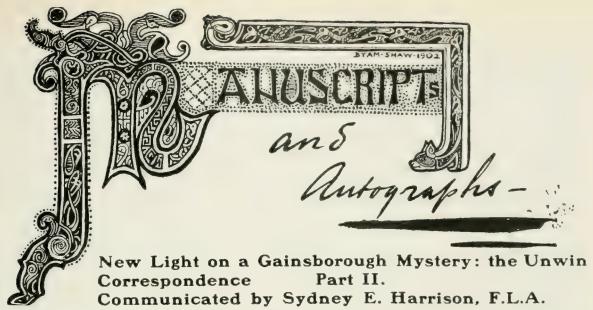
AN ADRASKAND CARPET EIGHTEENTH CENTURY











DEAR SIR,—I received yours with very great pleasure as I really began to fear that your Nerves were bad too, not hearing from you-come, I hope we shall do very well yet, I never had better spirits in all my life than I have now. I'm certainly reprieved for this time and have got a new Lease. It has been of service to me, my Friend; I think better, and will act better for the future. You have my sincerest thanks for your kind offer and intention in regard to Molly; but you must know I'm upon a scheme of learning them both to paint Landscape, and that somewhat above the common Fan-mount stile. I think them capable of it, if taken in time, and with proper pains bestow'd. I don't mean to make them only Miss Fords in the Art, to be partly admired and partly laugh'd at at every Tea Table; but in case of an accident that they may do something for Bread. You know it will be an Employment not so apt to lay snares in their way as Portrait or Miniature Painting, because they may be retired. I think (and indeed always did myself) that I had better do this than make fine trumpery of them, and let them be led away with Vanity, and ever subject to disappointments in the wild goose chase. I've mark'd the end of it sufficiently. I'm in earnest and shall set about it in good interest.

My House, my Dear Sir, brings me in the Rent, with the expence I have been at in Furniature; so make yourself easey, and you'l see this affair has been only the wag of a Dog's tail out of the

strait Road. I may say I have already more than recover'd the expences of it, having painted a whole length, three half lengths and seven Heads, exclusive of a full length of Doctor Charleton, and a half length of Doctor Moysey's son. This is true, my Friend, 'tho I am so well known at Baddow. They know my Faults, but ask them who knows any of my Virtues. Ah! that a Jackass should be so foolish.

You give us pleasure in the account of Mrs Unwin and yourself being well, and your intention of seeing Bath next winter, but you say nothing of your Son, so we conclude he is well too.

May we all continue so till we have the pleasure of seeing you here; you'll find me happy with old Margaret I hope, and much yours

THO: GAINSBOROUGH.

Lansdown Road.

March 1st 1764.

I hope you are happily and pleasantly situated in the House you mention, which my wife knows extreemly well. Remember me kindly as the Country folks say to Mrs Itchener. She is a good little Woman as ever existed to my certain knowledge.

Adieu, I'm going down to Bath.

Zouns, I forgot Mrs Unwin's & Capt. Saumarez's Picture. I shall work upon them soon. Depend on't. that's enough. Addressed to James Unwin, Esq., at Baddow, near Chelmsford, Essex.

MY DEAR FRIEND,-I have much against my Inclination suffer'd two posts to pass without thanking you for you last obliging Letter. I am very busy now in preparing a large Picture for the Exhibition, and have been closely employ'd all this winter, and thank God successfully, tho' so little deserving. I am not without hopes of taking a trip to Baddow just to look at you, and to admire how you and Mrs Unwin go on (which according to your Letter cannot but excite admiration in all Beholders, if not a small matter of Imitation). It will depend upon a scheem taking place with the Duke of Bedford, whom you must know I made an exceeding like head of (tho' I say it) and also of the Duchess and Lady Mary Fitzpatrick this winter in Bath; and since that I had a letter to inform me that more work was cutting out for me, and to know if I would goe to Town to do it. This came but the same post with your Letter, and I have answered that tho' I have refused frequent Invitations to undertake large Pictures in Town, on account of my Ill Health, I cannot resist the honour of doing something for the Duke of Bedford productive of future advantages, let the present Inconvenience be what it will to me. Am I right? When I read your Letter to Old Margaret, there, said she, you find Mr Unwin is so much of a Gentleman now, that he would not mention a word to know if Mrs Unwin's Picture was finished, and you so much of a scrubb that you'l not get it done for him. Says I, My Dear, hem, My Dear, He always was a Gentleman, you know from the first of our acquaintance he was a Gentleman, but, but what you scrubb, said she, have not you been as long about a shaddow as he have been in making three substantial whole length figures. No, my Dear, not three, but two. Yes, Mr. Dolittle, I say three. Pray did not Mrs Unwin goe away big from Bath the summer before your Illness, and did not she lay in when we came to live up the Hill about this time, of her first child, and then according to Mr. Unwin's Letter again in August, and now three months gone again; I say three you scrubb. Pray is all this true or not, Sir?

Molly and the Capt. are out at School and have been these 5 months, otherwise they would most certainly join with Old Margaret in best respects to you and Mrs Unwin. I am afraid I was not quite in my senses when I writ my last Letter to you. I beg my Compliments to Mrs Itchiner, and am, Dear Sir,

Yours most sincerely and affectionately, Bath, Jan. 21st 1765. Tho: Gainsborough.

DEAR SIR,—To convince you that you have never said anything amiss in any one of your Letters, give me leave to assure you that it would never be in your power to offend me even by telling me the worst of my Faults, as I should esteem any correction as a favor from Mr. Unwin. Few Friends have regard enough to do so good an office, let their sincerity be what it will, and perhaps none of mine, except yourself, the judgment to apply the proper manner of doing it. I should think it a very bad sign was I capable of taking anything ill from a Person of your sense and good Qualities: it would be scorning to look at Vandyke whilst conscious of being yet but a dauber. No sir, I'm not quite so far gone neither.

My Health is better than ever, and everything goes on to my wishes, except Mrs Unwin's Picture and that stands still, still in my Painting Room, notwithstanding I have the greatest desire to finish it; I have no oftener promised myself the Pleasure of sitting down to it but some confounded ugly creature or other have pop'd their Heads in my way and hindred me: I do positively intend to lock myself up one day soon, and order myself to be gone a Journey through Essex to Harwich but what I will do it for you.

We are heartily glad you go on so merrily; you put me in mind of a little Fiddle that Giardini pick'd up here at Bath, which nobody would think well of, because there was nobody who knew how to bring out the tone of, and which (though somewhat undersized) in his Hands produced the finest Music in the World: I believe Mrs Unwin has found out the exact place where to fix your sound-post. Our best Compliments attend her.

I am, My Dear Friend,
most truly and sincerely yours,

Bath, Nov. 7th 1765.

THO. GAINSBOROUGH.

P.S.—My dear Girls are at Chelsea. I send you two Letters of theirs to see how prettily they can write.

New Light on a Gainsborough Mystery



THE PAINTER'S DAUGHIERS

BY THOMAS GAINSBOROUGH, CIRCA 1755

NATIONAL GALLERY

Addressed to James Unwin, Esq., at Wooton Lodge, near Ashburn, Derbyshire.

My Dear Friend,—If any of my sitters were to appear in half so bad a light as I'm certain I must do in your and Mrs Unwin's Eyes, I should make the devil of them. Ingratitude how ugly—repeated neglects how unpardonable—and yet to write to me so good naturedly; believe me my dear Friend, I'm most horridly ashamed of myself. Come to see you indeed—why what a sweet Irish

Countenance you must suppose me to have I should blush if I thought you could ever spy me through a Telescope within the distance of a whole County of you. If the People with their damnd Faces would but let me alone a little, I believe I should soon appear in a more tolerable light, but I have been plagued very much. Thank God I shall now shut myself up for the summer, and not appear til september comes in,—methinks I hear you say, ay, or suppose you hang yourself

up for the summer and winter too.—Shall I never mend, o dear, o dear, I don't think I'm a bit alterd since I lived in Hatton Garden only that I'm grey in the Poll—my Wife says I am not so good as I was then tho I take more pains. Well, I'm better settled tho than ever I was in my Life—more settled, more creditably settled and happier so who knows. You don't say whether you are better in your Health nor how Mrs Unwin does—now I blush again—the weather Sir, is settled in very fine in these Parts but rather too warm for Riding in the middle of the Day, especially upon Lansdown where there is no shade.

I suppose your Country is very woody—pray have you Rocks and Waterfalls? for I am as fond of Landskip as ever—The Captain begs her Compts, only she is making a damnd Jangling upon the Harpsicord this moment. Molly and Mam: also desires their best respects—thank God, they are all well and too good for me—but says you again why I know that—you do know a good deal I must confess, but still I defye you to be certain how much I really am

Your affectionate and sincere Obed^t Serv^t,

THO GAINSBOROUGH.

Bath, May 25th, 1768.

God bless that good woman Mrs Somerez. Don't you come to Bath this year? pray, let me hear from you soon. Could I send a Case cross the Country to you, or best by London?

Addressed to James Unwin, Esq., at Wooton Lodge, near Ashburn, Derbyshire.

Bath, July 10th 1770.

MY DEAR FRIEND,—Ever since the receipt of your last undeserv'd favor, I have been tossed about like a ship in a storm: I went by appointment only to spend two or three Days at Mr. George Pitt's Country House, by way of taking leave of him, as a staunch Friend of mine before his going to Spain, and behold he had got two whole length canvasses, and his son and daughter, Lord & Lady Ligonier, in readiness to take me prisoner for a month's work—you'l say I might have wrote to you from thence, and so I certainly should but that I left your Letter at home, and forgot your direction. It may seem very odd, and I'll lay fifty pounds you'l think 'tis a dlie, but the D--l fetch me if I have been able to direct a Letter to you these 5 years, owing to your removal from Essex.

I have been just going to write to your Brother

many times for your direction, but have been always prevented by the curs'd Face Business-If you'l believe me, my Dear Friend, there is not a man in the World who has less time to call his own, and that would so willingly spend some of it in the enjoyment of an Old Acquaintance. My Regard for you was originally built upon such a foundation that you know no time can shake. nor ought not; but the nature of face painting is such, that if I was not already cracked, the continual hurry of one fool upon the back of another, just when the magot bites, would be enought to drive me crazy. Let us, for an experiment try what a renewal of our Acquaintance would do towards making me behave well for the future; you say if I would come and see you in Derbyshire, you w'd return our Visit to Bath. By G—, if you will come this Autumn and bring Mrs Unwin for six weeks, and make our house your home, I'll pack up all my Drawing things, and see Derbyshire next summer, if I'm alive. What say you? Let us be at a word now.

I'm so ashamed to mention Mrs Unwin's Picture that D—m me, I wish I was a Razor-grinder—I'll begin a new one of Her and you together if you'l come. Poor Mrs Saumarez too, O Lord—that I should behave worst to my best friends and best to my worst—I hate myself for this, tho' even my Enemies say I have some good qualities. If there is any one Devil uglier than another, 'tis the appearance of Ingratitude join'd to such a Face as mine. Let me before I get more out of patience with myself, tell you that my Wife and Daughters desire their best Respects to yourself and Mrs Unwin; and hope you'l agree to my proposal.

Believe me, Dear Sir, Yours Affectionately,

THO: GAINSBOROUGH.

Addressed to James Unwin, Esq., at Wooton Park, near Ashbourn, Derbyshire.

Nov: 15th 1770.

MY DEAR FRIEND,—The reason and only reason I did not answer your last obliging letter was that just at the time I received it, a Lady, her son and servants arrived at our house upon a long invitation from my Wife, whose acquaintance she is, to stay at our House. This you may guess was a pleasant circumstance, as I was about to appoint a time for our pleasure of seeing you and Mrs Unwin: I have been ever since harkening to the time of her intention of going that I might answer your Letter, but behold (owing to warm intreaties from some part (not the most insignificant of my

they Dem Grand in half so led a light as In contini I must do in your of Brokening lyes, I should make the devil Them . Ingrathende how ugly - repeated nights how wropardonable - and get to write to so good nationaly, believe me my dear frand I'm most hondly affiamed of myself - come to see you indeed. Why what a sweet Twish formtenance you must sappose me to have - The I show we Hush if I thought you could ever spy me through an Selescope within the distance of a whole country of If the Regle with their Janes & Faces and bat let me alone a little I betiere I show is soon

LETTER IN GAINSBOROUGH'S AUTOGRAPH, DATED AT BATH MAY 281H, 1708

Family) she now proposes to spend her Christmas here. We never had above a Bed and a half to spare in our lives, and so I am reduced to offer my Friendship only to take Lodgings for you according to your directions, if you favor me with them. I am sorry to hear that Bath waters have any part in the Occasion of your coming: I hope

we shall ride often together, and set you up for another seven years.

Believe me, Dear Sir, (with all our joint Compliments to Mrs Unwin and self), Yours most truly,

THO: GAINSBOROUGH.

(Part I. of this article appeared in the previous issue.)



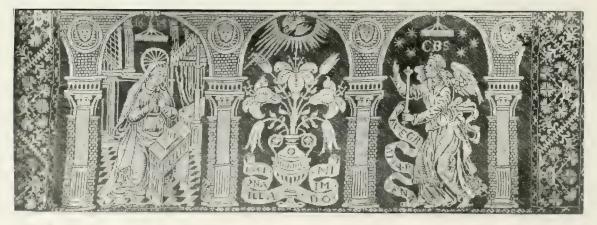
"Point Compté," or Lace Netting By the late Miss Caroline Patience Ingram

IN THE CONNOISSEUR for July, 1917, I wrote an account and description of some needlework of a century ago, viz., the pictures by Miss Linwood worked in wool and silk ravel-The "point compté," or lace netting, of which I now give some photographs, dates from much further back, as will be seen from the reproduction of a beautiful altar frontal given to Peterborough Cathedral by the late Lady Layard. It was brought by her from Italy, where Sir Henry Layard was Ambassador for England, and represents the Annunciation. On one side the angel salutes the Blessed Virgin, with the lily of Our Lady between them. The letters C.B.S. are worked above the angel, and the date, 1614, above the figure of the Virgin. These letters have been said to stand for the Confraternity of S. (Philip) Benizi, a branch of the Servite Order (sometimes called Annunziata), which had been established on Monte Senario, near Florence. He, however, was canonized by Pope Clement X. in 1671.

Smaller pieces of the same lace are to be found in collections of old needlework. Some given by the late Miss Argles have been used to add length to the frontal, as it was not quite long enough for the high altar of Peterborough Cathedral, where it is always used on the Feast of the Annunciation, and is valued as one of the great treasures of the cathedral. The smaller specimens shown in the illustrations are of about the same date, and are in my possession.

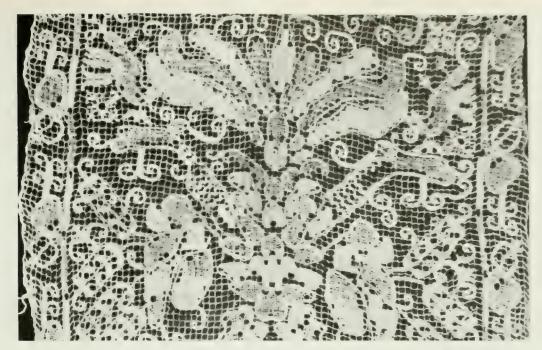
There are some very valuable pieces of this lace in Conway church, where they are very carefully kept under a glass case. Of somewhat earlier date than the Peterborough frontal, one piece is labelled A.D. 1400, and the other as having belonged to Conway church for four hundred years.

This "point compté," or darned netting, is one of the earliest forms of lace-work. Much of it was executed for ecclesiastical purposes, and it is known that there was a cushion of net-work in St. Paul's Cathedral so early as 1295. The two pieces in Conway church were certainly both for usage in the church: one is an altar cover, and the smaller piece is a corporal with which to cover the Eucharist.



NO. I. LACE FRONTAL FOR THE HIGH ALTAR OF PETERBOROUGH CATHEDRAL

"Point Compté," or Lace Netting



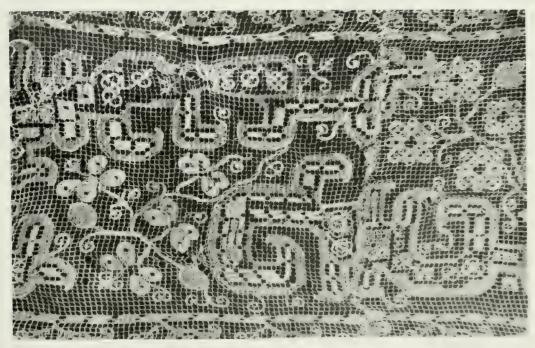
No. II.—EXAMPLE OF "POINT COMPTÉ"

In an Exeter Cathedral inventory for 1327 there is a note of "three pieces of darned netting for use at the altar."

In the Peterborough Museum there is a small piece of this darned netting made by Mary Queen of Scots while in prison at Fotheringay.

[Miss Ingram died in her house in Peterborough precincts September 6th, 1921, after many months

of failing health. Daughter of the Rev. William Ingram, Rector of Chedburgh, Suffolk, and younger sister of the late Very Rev. William Clavell Ingram, Dean of Peterborough 1893–1901, of the late Mr. Walter Rowlands Ingram, sculptor, and of the Rev. Arthur Ingram, late Prebendary of St. Paul's Cathedral, she was maternally a member of the Clavell family, formerly of Smedmore,



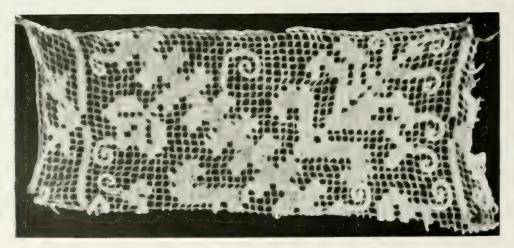
No. III. - EXAMPLE OF "POINT COMPTE"



No. IV. - "POINT COMPTÉ" PANEL, SAID TO HAVE BEEN WORKED BY MARY QUEEN OF SCOTS AT FOTHERINGAY

Isle of Purbeck. Miss Ingram was widely known for her knowledge of and skill in church embroidery. It was her ambition that no church in the diocese should be without beautiful altar fittings. To this end she worked devotedly, both personally and through a Guild of Church Needle-

work, which she organised and directed, so that over fifty parishes benefited by altar frontals alone. The Congress banner, made for the Church Congress held at Northampton in 1902, was executed by Miss Ingram from the design of Mr. Bodiey, the architect.—C. H.]

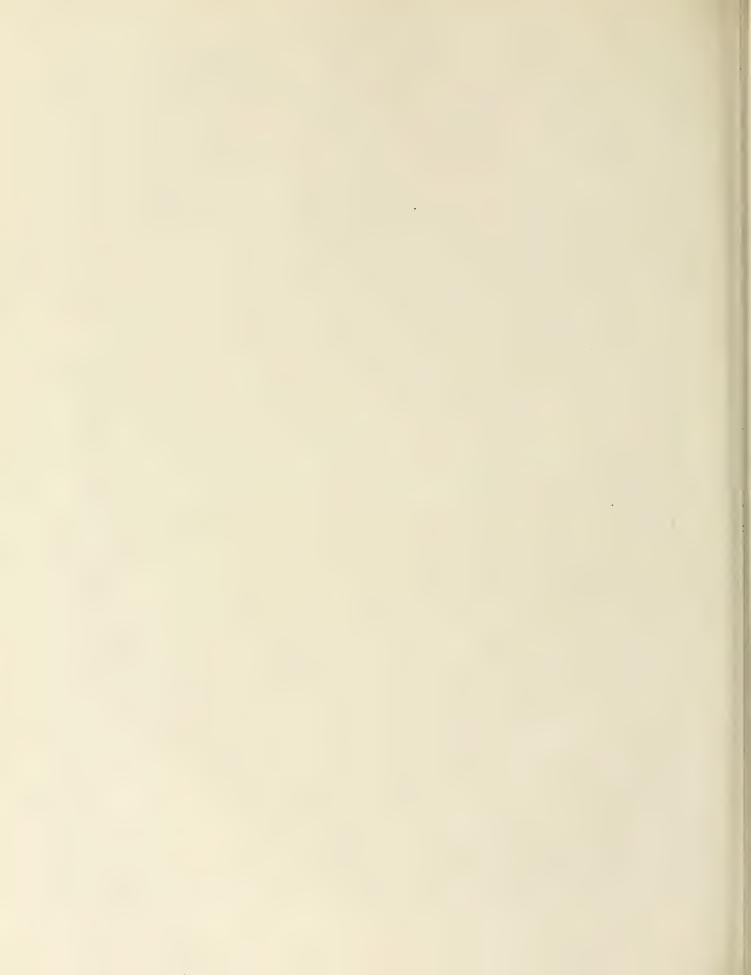


No. V.—LYAMPLE OF "POINT COMPTÉ"



ADORATION OF THE SHEPHERDS

BY FIORENZO DI LORENZO Mansapal Gallery Perugia



NOTES AND QUERIES

The Editor invites the assistance of readers of THE CONNOISSEUR who may be able to impart the information required by Correspondents.

"THE INCREDULITY OF ST. THOMAS" (No. 397).

SIR.—I enclose herewith a photograph of a picture on which some of your readers might be able to throw some light. The original painting was part of a legacy sent out to Canada about forty years ago from England. The size is about 44 in. by 54 in., subject, The Doubting Thomas. It had been in possession of the family for about a hundred years, and was in a very dilapidated condition when it was relined by Gladwell Bros. in 1882, before being sent to Canada. It would appear to belong to the period of Caravaggio, but nothing is known about it, except the opinion of the recanvaser, who believed it to be of that period. The painting is at present in the home of Miss G. Jackson, Kitchener, Canada.—A. Y. JACKSON (Montreal).

UNIDENTIFIED PORTRAIT (No. 398).

SIR,—I shall be obliged if you can let me know the name of the artist who painted this portrait: colouring rich, child's eyes blue, and fair hair; mother's eyes hazel. This oil painting has been in the family about seventy years. Canvas, 25 in. by 30 in.—S. R. HOBBS.

Unidentified Painting (No. 399).

SIR,—Enclosed is a photograph of a picture in my possession which I am anxious to have some information about. I should be pleased if you could publish same in your valuable magazine. Probably some of your numerous correspondents may be able to furnish me with some idea as to the painter and subject. Size of canvas, $26\frac{1}{2}$ in. by 21 in.—T. LITTLE.

Unidentified Painting (No. 400).

SIR,—I enclose herewith a photograph of a picture in my possession which, although showing signs of wear, still possesses the rich colouring of the seventeenth-century Flemish artists. I shall be indebted to you if you can assist me in identifying the artist and picture. The canvas upon which the picture is painted has been relined. The size of the canvas is 12 in. by 16 in. There are about eight figures in the picture.—W. W. R. SWINSON (Sydney, N.S.W.).

"REMBRANDT" (No. 395, January, 1922). SIR,—This, as your correspondent suggests, is evidently intended to represent Rembrandt,



"THE INCREDULITY OF ST. THOMAS"



(3.38) UNIDENTIFIED PORTRAIT

although, judging from the reproduction of it, it is certainly not from the hand of the master himself. The size and shape of the panel suggest to me that it was made as a sign for some business house, probably quite a long time ago.—Derek Darien.

· COUNT ALEXENDI T. FRANCIA.

Count Alexendi T. Francia, a marine piece from whose brush was reproduced in colours in our September number, must not be confused with his better-known namesake, François Louis



(399) UNIDENTIFIED PAINTING

Thomas Francia, who became water-colour painter to the Duchess of York, and died in 1839, although it is not at all improbable that the drawings of the lesser man are sometimes accredited to the greater. Count Alexendi exhibited fifteen works at the Royal Academy, the British Institution, and other London galleries between the years 1841 and 1857. The catalogues give his address as 23, Cockspur Street, in 1841, and as 281, Regent Street, in 1842 and 1843; but in 1867 he was to be found at the Quartier Leopold, Brussels.



(400)

UNIDENTIFIED PAINTING



Two Lowestoft "Cats"

It may interest those of your readers who collect "cats," and also collectors of Lowestoft porcelain, to know that the factory mentioned made some good figures of these animals. I have two in my possession (height, 23 inches), represented as sitting on oval grass-green bases. Their markings are black and grey back, tail, and legs, white face and breast-doubtless intended to copy the grey tabby. They are well modelled, and the best I have seen in "cats." The mould from which they were made was unearthed during excavations on the site of the old factory in 1902, and is, I believe, in the possession of Mr. A. Crisp, F.S.A., who presented a cast to the British Museum. The latter can be seen in the English Porcelain Gallery, so there is no doubt that these figures were made at Lowestoft, and, of course, the paste and glaze are also undoubtedly Lowestoft.—EDWIN ROSE.

[An article, "On Collecting Porcelain and Pottery Cats," appeared in The Connoisseur, April, 1921.
—Ed.]

The Barningham Form: a Rare Piece of Early Oak
The long Gothic form illustrated on page IOI
is one of the rarest types of early oak furniture

which the collector can possibly crave to possess. Discovered in the stables of Barningham Hall, Barningham Winter, Norfolk, by an official of the Victoria and Albert Museum, who went down in 1921 to inspect some glass, the form was purchased by the Museum authorities for a sum which may be considered as extremely reasonable in view of the great rarity of the piece. The Museum may be congratulated on the acquisition for the nation of this very beautiful specimen of mediæval art. Nothing is known of its actual history, but the fact that the present Barningham Hall was built by Sir William Paston about 1612, on the site of a much earlier building, the manorhouse of the Winter family, lends colour to the surmise that the piece may possibly have been one of the possessions of the celebrated family of Paston, not improbably having been "moved in" with other household gods. It is true that the remains of Barningham church stand in the Hall Park, but the form in question has every appearance of being a domestic piece, despite the pointed headings which are carved on the stretcher. The date officially assigned to the Barningham form is "late fourteenth or early fifteenth century."



TWO TOWESTOFT "CAIS"

Now, it is well known that styles in woodwork followed rather leisurely after similar patterns in stone. The familiar instance of a timber house at Tewkesbury is a case in point, the windows of which exhibit a distinct leaning towards the Decorated style, but have been definitely assigned by the best authorities to the fifteenth century.

In the Barningham form, indications are not wanting that the period of its origin was also the fifteenth century, for though the arcade carved on the stretcher suggests the Decorated style, the moulding on the base of the supports distinctly belongs to the succeeding period, and heralds the approaching Renaissance. One has only to take one of the end bays, and imagine the remaining support clamped on, when there immediately appears an excellent example of a fifteenth-century joint-stool, similar to those existing in the Marquess of Granby's collection. It may be mentioned that the arched stretcher on the back has been torn away,* but the slot for its reception exists on the underside of the seat, as well as portions of the arches at each end.

On narrowly examining this piece, I detected signs of its having been used for some sort of game. At one end of the seat are traces of an indefinite pattern formed of over thirty round marks, accurately turned, and each measuring about half an inch in diameter. The further extremity of the seat exhibits a series of rough cross-cuts, from which, presumably, small coins may have been propelled towards the roundels.

When the Winters parted with the lordship of the parish (which takes its co-title from that family), it had been in their possession for over two hundred years. Whether the form was originally an asset of the Winters, or whether it was an importation of the Pastons, it is a singularly fine specimen of English furniture, made locally in the county at a period when Norfolk was in a constant state of lawless internecine warfare.—
FRED ROE.

An Ancient Calendar

At a conference of museum curators, held at Winchester recently, the members visited St. Cross, and were met at the gate by the Master, who was carrying in his hand the magnificent and exceptionally perfect perpetual almanack illustrated on page 102. It came into his possession some years previously, and his object in bringing it was to find out what it was. It is a Staff Almanack, or Primstaff, hexagonal, decorated on each plane by runic characters, signs for the

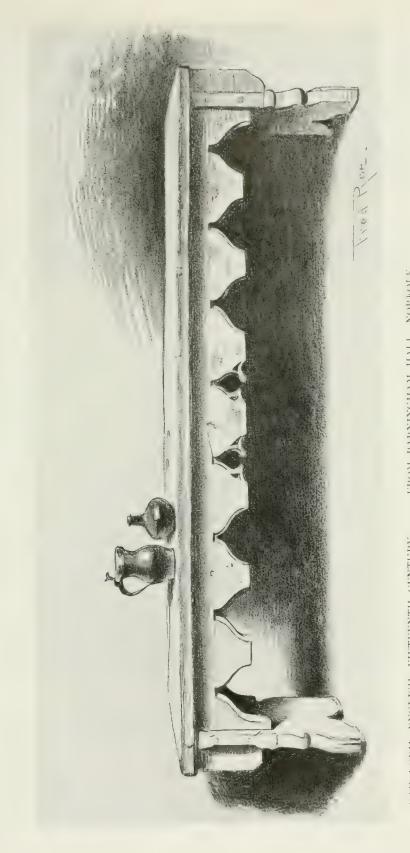
saints' days, etc. It is made of apple-wood, about 4 feet long and about $\mathbf{1}_{\frac{1}{2}}$ inches in diameter at the widest part, gradually tapering from the handle. I was able to give the Master of St. Cross the information he required relating to the staff, and I pointed out its archæological value to him. He seemed to consider that a museum was the best in which to preserve it, and asked my advice as to which would be the most suitable. I was able to refer him to that at Hull, which has since purchased the specimen from him.

Runic calendars of this character are not common, but there is one in the Aylesbury Museum, and from tracings and prints which have been sent to me by Mr. Hollis, the curator, it is clear that his example and ours are practically identical, except for some rough usage which his has received. In fact, so extraordinarily similar are they in every small detail that there can be very little doubt but what the Aylesbury primstaff and ours were made by the same man. The nearest approach to these examples is figured in Archæologia, vol. 41, plate 21, though in that case the staff is rectangular in section, having two broad and two narrow sides. All these staves were probably made in the early part of the seventeenth century. No. i. shows the shape of the Hull primstaff. Nos. ii. and iii. joined together illustrate the various signs and symbols used for the days between January and June. Nos. iv. and v. give the signs for July to December. No. vi. shows the signs of the Zodiac with twelve runes placed under them, and the solar cycle and the bissextiles in runes.

The primstaff contains signs for six months on each side, being separated from each other by a star-like ornament. The 1st of January is the rune Fé, for Monday, which is surmounted by a small cross to indicate the commencement of the year. Below the row of well-executed runes for the dominical letters is another row of runic cyphers, for the golden numbers. Above the dominical letters there is a considerable number of symbols, which refer to the feast-days of the saints, and many of them to the seasons.

On the 25th of April there is a little bird singing on the branch of a tree; on the 9th of June, an angler seated upon the ground plying his art; in the middle of July, a scythe, indicative of haytime, and a few days later a rake, with a cluster of stars above it, pointing to the sunny days; and at Martinmas, a goose; while Christmas is fully proclaimed by a series of cornucopias and other signs. The letters for the 25th, 26th, 27th, and 28th of December are each marked with a cross at the top. The first cornucopia is placed on the 21st, St. Thomas's Day, the time for brewing

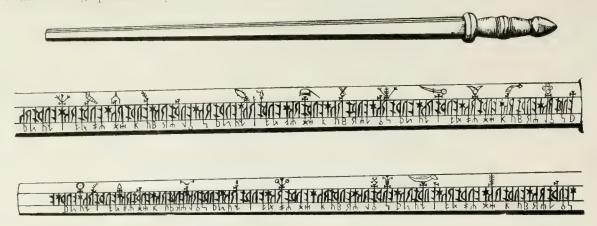
^{*} The form has a front and back, the buttressed feet being dispensed with on one side in order to facilitate its standing flush against the wall.



extreme length, g_5 in.; height, $20\frac{1}{2}$ in.; width at top, $10\frac{3}{4}$ in.; width at base, $12\frac{1}{4}$ in. In the victoria and albert museum (w. 07, 1921) fencil drawing to scale by fred roe, r.i. FROM BARNINGHAM, HALL, NORFOLK OAK FORM, ENGLISH, FIFTEENTH CENTURY

the Christmas ale. Five others succeed, the first of these being preceded by an Infant Christ

last, was born about 1760, and, according to Bryan, was employed in early life at Plymouth



THE HULL PRIMSTAFF

NOS. I., H., AND HI.

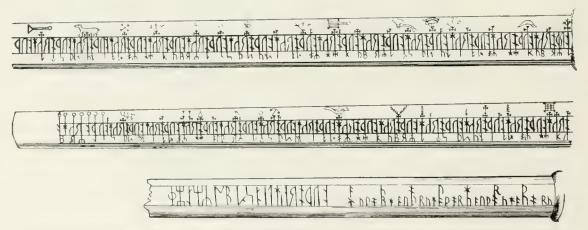
wearing a Glory. New Year's Day has two cornucopias, one across the other, to mark its festivities; the 6th of January, a single one; and, on the 13th, the horn of plenty is reversed to show the conclusion of the feast. The symbols bearing reference to the saints and martyrs are singular and numerous, and are placed over the days of their respective festivals in the usual manner. On one side are the signs of the Zodiac, the solar cycle and the bissextiles in runes.

It will be seen from the preceding that the symbols on the primstaff coincide precisely with those on the drawing given in the late J. B. Davis's article on "Some Account of Runic Calendars," printed in *Archæologia* for 1867.—T. Sheppard, M.Sc., F.G.S.

William Payne

WILLIAM PAYNE, whose water-colour, A Hovel near Yealmpton, Devon, was reproduced in August

Dockyard. In 1776, however, the first year in which he exhibited at the Society of Artists, he had an address at Park Street, Grosvenor Square. Ten years later he commenced to display his work at the Royal Academy, and in 1787 his address is given in the catalogue as being "Dock, Plymouth." By 1790 he had taken up his abode at Thornhaugh Street, Bedford Square, where he practised as a drawing-master. The year 1809 witnessed his election as an Associate of the Water-Colour Society, but the statement in Bryan that there is no trace of Payne to be found after 1813 is quite without foundation, since, for one thing, he continued to exhibit until 1830. That he found the neighbourhood of Yealmpton congenial as a sketching ground is made clear from the fact that he had views of Yalmton (sic) Church and Yalmston (sic) hung at the Royal Academy and Society of Artists in 1787 and 1790 respectively.



IH! HULL PRIMSTAFI

NOS. IV., V., AND VI.



The Farington Sale

JOSEPH FARINGTON, R.A., "Dictator" and Auditor of the Royal Academy, has, after a considerable period of neglect, been once more established in his rightful position as one of the most interesting characters in 18th-century and early 19th-century art history. In a great degree, this resuscitation is due to the acumen of Messrs. Puttick and Simpson, who discovered a collection of entirely forgotten drawings, papers, and diaries lying among the lumber in the attic of a house on which they had been invited to report. These relics of the "Dictator" had been bequeathed to the late Miss M. L. E. Tyrwhitt, of Northwood Lodge, Wallington, Surrey, and apparently no attempt had hitherto been made to examine or classify them. Collectors knew nothing of them, and Mr. F. Gordon Roe's life of the artist (reviewed on another page) was already in print before the discovery was announced. The collection of articles placed in Messrs. Puttick & Simpson's hands for disposal proved to be very varied in character, including Farington's palette, diplomas, and miniatures and other family relics. The most important item, however, was "The Farington Papers," which were put up on December 9th. These comprised Farington's diaries and notebooks, with the originals of his letters to his intimate friend Lawrence, and numerous other memoranda, mostly of an absorbingly interesting nature. One rejoices that the writer's original intention to have them destroyed was never put into effect. The "Papers" (in all about 100 vols., with some loose additional sheets) were knocked down, after a contest, to Mr. James Greig, art critic of the Morning Post, for £115 10s. Another miscellaneous lot of letters and other documents relating to the Farington family went for £12 128. These had been preceded by a number of drawings, of which the following were particularly notable: - Street and Gate of Mons, monochrome, 1793, £25 4s.; The Ouse Bridge at York, 1783, 18 × 30 in., 128 78; Somerset House, 1790, 10 + 24 in , 437 108. Westminster Bridge, 16 × 24 in., £40 19s.; Blackfriars Bridge, 17 × 24 in., £39 18s.; and Old London Bridge and Monument, 1789, 16 x 24 in., £39 18s. Scrapbooks containing 176 Views on the Thames (2 vols.) made £99 15s.; and 41 Views in the Lake District, to illustrate Gray's Tour (1 vol.), £73 10s. Twenty-one of the latter were the finished drawings from which the prints were made, the remainder being in monochrome, and unpublished. Another scrapbook, containing 52 Views in Scotland, 1788 and 1792, made £33 12s.; and another collection of 21 Views in Flanders, £21. According to Farington's own account, the last-named, done during an excursion to Flanders in August and September, 1793, "were made for Messrs. Boydells, who at the time proposed

to have engravings executed from them. Few is the number of sketches I made, but these were made under circumstances of great difficulty and inconvenience.' The Farington silver came under the hammer on November 24th, when was sold the plate presented to Farington in recognition of his services as auditor by the Royal Academy. This included an inscribed tea service, 1808 and 1800 (37 oz. 5 dwt.), which went for 24s. per oz. Among the miscellanea in the same sale, a plain cream-jug, by Robert Reed, 1737 (3 oz. 14 dwt.), scored 160s. per oz. On November 11th, a miniature of A Lady of the Farington Family, by John Smart, 1779, made 50 guineas; and a Souvenir d'Amitie-an ivory tablet case, mounted with enamels, probably by H. Bone—31 in. high, £115 10s.

Pictures and Drawings

THREE scrapbooks, containing in all about ninety-five sketches by David Cox, came up at Sotheby's on November 28th, realising £292 the three. Twenty-eight portrait drawings by G. H. Harlow also appeared, the highest individual price being £20 for a Study for a Portrait Group, II × 9 in. From the late F. A. Forbes's property, auctioned on the following day, a signed watercolour by Birket Foster, A Shepherd Boy and Girl, $5\frac{1}{4} \times 7\frac{1}{4}$ in., fetched £60; while among oil paintings, a Hayfield at Whittington, Worcester, by B. W. Leader. 1897, 20 x 30 in., made £100. From other sources, Jealousy, a panel painting, 16 × 24 in., by Marcus Stone. scored £102; a canvas called Chalk-pit with Figures and a Cart, attributed to G. Morland, £145; Flowers in a Vase, by Jean Baptiste, 50 x 40 in., £64; and A Bouquet of Flowers in a Stone Vase, by G. P. Verbruggen the younger, 35 × 26 in., £95. Dr. Ferdinand Forster's panel, Descent from the Cross, catalogued as by Roger Van der Weyden, 34 × 25 in., went for £65; and Capt. Luttrell Byrom's panel, Portrait of a Young Lady, by J. A. Van Ravesteyn, 27 × 23 in., £240. Six views of Venice, by F. Guardi (four on copper, two on canvas, the largest measurement being $6\frac{1}{4} \times 8\frac{1}{2}$ in.), belonging to Mrs. St. John, netted £494 the set. Many interesting drawings were put up at Sotheby's on December 14th. The day opened with the late Lord Amherst's (of Hackney) property, and, after a few lots had been knocked down, a bistre, penand-wash Design for an Altar-piece, by Lorenzo Costa, 1526, 131 × 9 in., realised £56. Later, the Viscountess Milner's drawing in bistre, pen-and-wash of The Raising of La aras, by Rembrandt, 1 . St in fell for ex-It had been in Sir Joshua Reynolds's collection. The sale concluded with a few oil paintings, of which the most important were The Mystic Marriage of St. Cotherine. by Alexandro Bonvieino, Moretto da Brescia , xx 5/2 in

(formerly in the Zampieri Palace, Bologna; exhibited Burlington House, 1910), 1330; Ships in a Calm, by W. Van de Velde the younger, 1678, 39 × 28 in., £305; The Circumcision, school of Rembrandt, panel, 21½ × 33 in., £100; Burlesque Musicians, by Jan Steen, 27 × 34 in., £960; and Coast Scene with Figures, by Gillis Tilborg, 30 × 56 in., £145. The two first-named pictures belonged to Capt. A. F. Dawson; the two last to Mr. F. P. Bulley.

At Christie, Manson & Woods's rooms were sold, on November 25th, a portion of the Walsingham Abbey heirlooms, but strictly moderate prices prevailed, the top bid of £52 10s. being given for a "Van Dyck" portrait of Sir George Goring, $54\frac{1}{2} \times 63$ in. The succeeding "property of a gentleman" proved of higher interest, as it included Raeburn's John Henry Cochrane, of Rochsoles, Airdrie, 29½ × 24½ in., for which £504 changed hands; in addition to a pair of landscapes by J. C. Ibbetson, 1793, Llanrwst Bridge and Entrance to Llangollen, 13 × 17½ in., which netted £89 5s. Mr. T. Cotterell Dormer's Repose in Egypt, by A. Brouwer, panel, $13\frac{1}{2} \times 20$ in., went for £630; while from anonymous sources, The Death of Holofernes, by Melchior Feselen, panel, $12\frac{1}{2} \times 20\frac{1}{2}$ in., realised £141 15s.; The Circumcision, by A. de Gelder, 38 × 33 in., £315; Edward Gordon, of Bromley, his sister, Mrs. Miles, and her husband, on the terrace of a garden, by Sir J. Reynolds, 28 × 40 in. (Graves and Cronin, p. 373), £141 15s.; Horse Guards Parade, with troops changing guard, catalogued as by Scott, $36 \times 54\frac{1}{2}$ in., £173 5s.; Flowers in a Vase, by J. Baptiste, $28\frac{1}{2} \times 33\frac{1}{2}$ in., £89 5s.; an unframed sketch Portrait of a Lady, with her hair done high, seated, by Romney, $36\frac{1}{2} \times 28$ in., £220 ios.; Portrait of a Youth in brown doublet with white collar, by J. G. Cuyp, 1645, panel, 19\(\frac{3}{4}\times 15\) in., £115 10s.; Stephen Lodge, when a youth, by J. Russell, oval, $17\frac{1}{2} \times 14\frac{1}{2}$ in., £115 10s.; Madonna and Child with Saints, school of Gerard David, panel, $17\frac{3}{4} \times 12\frac{1}{4}$ in., £157 ios.; Milton's L'Allegro and May Morning, by T. Kirk, pair, oval, 17 × 14 in. (engraved in Cooke's edition of Select British Poets), £54 128.; and A Lobster, Dead Game, and Vegetables on a Slab, by J. Fyt, $34\frac{1}{2} \times 46\frac{1}{2}$ in., £120 158

Twenty-three small drawings by R. Caldecott, from the late Mr. W. Penn's possession, opened the Christie sale of December 2nd. Arranged in three frames, and depicting The Curmudgeon's Christmas and A Map of a Proposed Tour for Six Days, the drawings realised the total amount of £194 5s. A picture from the same source, View of Windsor Castle from the River, by P. Nasmyth, 1824, $26\frac{3}{4} \times 34\frac{1}{5}$ in., netted £462. A portion of the property from Birket Foster's estate came up on the same day, when a drawing, The Harem, by J. F. Lewis, $18\frac{1}{2} \times 26$ in., secured £131 15s.; and an oil painting by Birket Foster himself, A Peep at the Hounds, 37 × 59 in. (R.A., 1876), £189. Among miscellaneous properties, pictures of La Prière: Interior of a Mosque, by J. L. Gérôme $29\frac{1}{2} \times 39\frac{1}{2}$ in., made £183 15s.; and Cutting Roses, by Ridgway Knight, 46 × 34½ in. (Last Roses, R.A., 1902), £92 8s.

December 9th was entirely occupied with pictures and drawings belonging to Messrs. Frost & Reed, Ltd., which were sold in consequence of the disposal of their Bristol premises for bank extension and the firm's removal into temporary buildings. The following drawings

were noticeable: -Fittleworth Common, by Tom Collier, $10\frac{1}{2} \times 17\frac{1}{2}$ in., £73 10s.; The Promise of Spring, by E. Wake Cook, 22 × 32 in., £89 5s.; A Stiff Breeze, by Copley Fielding, 1840, 8 x 111 in., £68 5s.; In a Surrey Lane, by Birket Foster, 6×8 in., £231 (there were several others from £21 upwards); A Bright Morning after a Breeze, by Henry Moore, 1893, $23\frac{1}{2} \times 39\frac{1}{2}$ in., £120 15s.; Ullswater, by Sutton Palmer, 29\frac{1}{2} \times 22\frac{1}{2} in., £115 ios.; Vico, The Bay of Naples, by T. M. Richardson, 1861, $8\frac{1}{2} \times 28\frac{1}{2}$ in., £96 12s.; and A Moorland Stream, by E. M. Wimperis, 1892, 14 × 21 in., £105. With a few exceptions, the oil paintings realised comparatively modest figures. Works by J. Farquharson varied between £21 and £215, the latter being paid for his Moonlight Snow, 21\frac{1}{2} \times 35\frac{1}{2} in.; while nearly similar diversities attended the sale of the pictures by B. W. Leader, of which A Stream thro' the Birch Wood, 35 × 53 in. (R.A., 1871), secured £378. Other items included A Spate in the Highlands, 22 × 29½ in., and Highland Rovers, 29½×19½ in., both by Peter Graham, 1921, £241 10s. and £204 15s. respectively; The Popular Candidate, by W. Dendy Sadler, $37\frac{1}{2} \times 49\frac{1}{2}$ in., £357; and several by E. M. Wimperis ranging from £31 10s. to £252 for In the Exe Valley, 1889. On December 12th, F. Brangwyn's picture, The Derelict, 1890, 49\frac{1}{2} \times 49\frac{1}{2} in., was knocked down for £131 5s. Some drawings by W. Van de Velde were sold on the 5th, a portfolio of eight pen-and-ink studies of the Battle of Kykduin (1673), with a mezzotint portrait of the artist by J. Smith, after Kneller, netting £304, and another drawing of The Action before Copenhagen in the Year 1635, £94 10s. A series of thirty-nine native drawings of Indian Potentates fetched £32 11s. at the same rooms. A Portrait of Warren Hastings, by John Simpson, $28\frac{1}{2} \times 24\frac{1}{2}$ in., made £105 on December 16th. It came from Sir Hastings Hadley D'Oyley's property, which also included Romney's Capt. William Greer, $29\frac{1}{2} \times 24\frac{1}{2}$ in., £409 10s.; and G. Chinnery's Mrs. Conyngham, daughter of Sir John D'Oyley, $49\frac{1}{2} \times 39\frac{1}{2}$ in., £120 15s. £262 10s. purchased Mrs. Usher's (of Edinburgh) Duck and Duckling, by W. Maris, 221 × 431 in., and £136 ios. her The Morning Meal, by B. de Hoog, $39\frac{1}{2} \times 31\frac{1}{2}$ in. Miscellaneous lots were Portrait of a Gentleman in a blue coat, by G. Stuart, 30 × 25 in., £189; A Peasant's Family, by A. Van Ostade, 1658, copper, $12\frac{1}{2} \times 15\frac{1}{2}$ in. (from Mr. Charles Crerie's collection), £262 10s.; Mater Misericordiæ, by Ottaviano Nelli, panel, arched top, 74 × 37 in., £105; The Church at Haarlem, by A. Beerstraeten, 41 × 60 in., £152 58.; and First Steps, by Jacob Maris, 1870, $12\frac{1}{2} \times 8$ in., £236 5s. The following were sold on December 21st:-Gentleman, in black dress with embroidered sleeves, putting on his gloves, by the Master of the Death of the Virgin, panel, arched top, 22 x 15 in., £367 10s.; The Card Players, by C. Seiler, 1890, panel, $9\frac{1}{2} \times 12$ in., £131 5s.; The Meet of the Badsworth Hunt, with Lord Petre, etc., by R. B. Davis, 60 x 86 in., £120 15s.; and Going to the Wreck, by Copley Fielding, 1839, 111 × 171 in., 4.105.

At Puttick's, on December 20th, A Basket of Flowers, by Jean Baptiste, 60×50 in., fetched £231; and The Inventory, by A. F. Heyligers, 1863, 15 × 20 in., 52 guineas. A self-portrait by D. Teniers, c. 1637, on a panel, $8\frac{1}{2} \times 6\frac{3}{4}$ in., made £115 at Sotheby's on November 30th. It belonged to Lady Henry Grosvenor, as did also



MRS. ORBY HUNTER
BY JOHN YOUNG
AFTER JOHN HOPPNER, R.A.





a miniature of Lord Essex, by John Hoskings, 168. The following miniatures came from another source: Sin at Trissen (1698–1748) of Hackney, attributed to C. F. Zincke, 14: Samuel Trissen (1750–1760), by John Smart, 1781–200; and Sanah (1750–1760), after at the Itstantal by the same, 1781, 4180. The two male Tyssen portuats were both mounted in frames set with brilliants in the one case and diamonds in the other.

Engravings and Etchings

The Baxter print auctions, which form a distinctive standing feature of Puttick & Simpson's programme, were continued on October 28th and December 21st, when several good prices were realised. The most popular subject proved to be the Edmund Burke, an impression of which, with lettered mount and gold border, fetched 164 in the latter sale, while another example went for 440 in October. A specimen, on stamped mount, of the plate known as The Large Queen, netted £50 during December; when impressions of Butterflies reached 154 128., The Launch of the Trafalgar, £46, and a complete set of Le Blond's ovals, on stamped mounts, £72 9s. Many of the prints in the December sale were included in the first portion of the A. E. Wilson collection. The following prices were realised by Baxters in October :-130 for The Parting Look (with man with box), on stamped mount; £25 for a large example of First Impressions; f24 for The Launch of the Trafalgar, partly coloured by hand; f20 for Cluster of Passion Flowers and Roses, signed; and £24 for a volume of Two Systems of Astronomy, containing diagrams 1 to 11. Unvarnished specimens of The Coronation of Oueen Victoria secured 425 and (21, and a varnished example £25. Modern etchings sold at the same rooms on December 8th included a signed proof of Liberty's Clock, by Muirhead Bone, £68 5s.; and the following by Sir Seymour Haden: Sunset in Ireland, first state, signed, £115 10s.; Shere Mill Pond, large plate, second state, signed, £78 15s.; and Mytton Hall, first state, signed, £52 10s.

Lady de Saumarez's old English colour-prints, which came under the hammer at Christie's on December 5th, included several plates after Morland, of which The Hard Bargain, by W. Ward, fetched £220 10s.; The Thatcher and The Warrener, pair, by the same, £225 15s.;

Breaking to I to be I I' switted and it is now I'r be ke Host', by S. W. Keshola, at the Life . on Shore, by W. Hilton, £63. After J. Ward, impressions of free confer by limited states a land to 183 55 and of S. C. Rr 6 W W 11 111 The following plain engravings were from anonymous sources:-The Turnpike Gate, by W. Ward, after Morland, (2) 28 . Tre Larl of St. Lie of b. J. R. Smith. after Stuart, £39 18s.; Napoleon Bonaparte, by C. Turner, after Sir C. L. Eastlake (second state), £21; and John, Marquess of Granby, by J. Watson, after Reynolds (second states, 120 ps. Printed in colour seconds of I have employed in burning the Weeds, by J. Ward, after Morland, netted $(1)_{2 \le N}$. " We i = (i,i) M (i,i) = (i,i) Apat and Bluck, after A. Buck, (20%), and Norh Lie 410. of the New General Post Office, by H. Pyall, after J. Pollard, £19 19s. Etchings by Sir F. Seymour Haden comprised A Sunset in Ireland, 489 58.; Shere Mill Pond, 165 28 and The Breating to the Lamente 120 55

A second state of Rembrandt's etching, Jan Lutma, realised £45 at Sotheby's on December 13th. It formed part of the late Sir Frederick Wedmore's collection, as did also an impression of Amiens, by A. Lepère, which fell for £15 10s. Among the early English line portraits belonging to the late Dr. William Odling, sold on the 7th and 8th, an impression of Van de Velde's Oliver Cromwell, with the letters O. C. P. R. at the corners, brought in £20; a similar sum securing a pair of proofs, before all letters, of Charles I. and Queen Henrielta Maria, by R. Strange, after Van Dyck.

Stamps

The stamp sales held at Puttick & Simpson's during October and November last left many prices to be placed on record. Mr. Hardman A. Earle's collection was dispersed on November 22nd and 23rd for a total amount of some £2,000. It contained, inter alia, specialised collections of Greek (371 examples, first type only, including unused, used blocks, etc., and all the different printings), and New Britain stamps (thirteen, October, 1914, all unused), which fell for £70 and £27 respectively. The highest individual prices registered at the various sales are shown in the annexed table:—

WHERE ISSUED.	DATE.	Remarks.	Sair 1921	Puter
British Guana Cape of Good Hope	1552 1553 5	Imperf., ic. blck. on magenta, horiz., pair, large margins; slightly creased, but lightly oblit. ' vellow green block of 1, good col., but cut into at R.	Nov. 23rd (Earle Collection). Nov. 5th (H. P. E. Drayton Collection).	1,20
Naples	1500	Arms, $\frac{1}{2}$ tornese blue, large marg.; minute thinning at top.	Oct 23th (John Cooper, of Manchester, Collection).	' 7
Newfoundland	185,	6d. scarlet-verm.; lightly oblit	Nov. 23rd (Earle Collection).	10
New South Wales St. Helena	1551	Wmk. numeral, imperf., 8d. golden-yellow; large marg. Wmk. C.C., perf. 12½, error with surcharge omitted, 6d. rose-carm.; a few perfs. chipped at l., and slightly rubbed on face, but apparently postally used.	Oct. 11th	18
St. Lucia	1 < 10)	Wmk. star, perf. 14-16, 6d. deep green. Mint block of o	November 1960 (1960). Collection).	23

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WHERE	Issued		DATE.	Remarks.	SALE, 1921.	Price.
Saxony Sicily		***	1850 1859	3 perf., pale red, large marg.; lightly oblit ½ gr. orange. Mint block of 4	Oct. 11th Oct. 25th (John Cooper Collection).	£34 £20
		•••	1859 1859 1859	ro gr. indigo. Mint block of 4))))	£23 £26 £29
Spain 	•••		1853 1805	3c. bronze; unused, without gum 12c. rose and blue, error with the frame inverted; large marg.; rather heavily oblit. (with Royal Society's certificate).	Oct. 11th	£26 £20
Tasmania		* * 4	1853	4d. dull orange; block of 4; small tear at R., and 'slightly creased, but good col. and slightly oblit.	Oct. 12th	£23
Trinidad		***	1847	4c. blue, the rare Lady McLeod, pen-cancelled, but used on entire orig. envelope.	Nov. 10th (Drayton Collection).	£52
••			1860	Litho., rd. dull red; mint block of 54; a few stamps creased.	11	£30

Silver, Armour, and Metal-work

THE Walsingham Abbey heirlooms, sold at Christie's by order of Major C. B. Lee Warner and the trustees of the estate, included a certain amount of old silver, which was auctioned on November 30th. Four small casters, 41 in. high, by J. Ward, 1705 (wt. 14 oz.), realised 320s. per oz.; and a set of three plain casters, en suite, by the same maker, 9½ in. and 7 in. high (46 oz. 3 dwt.), secured 180s, per oz. The late H. R. Barnes's Elizabethan chalice and paten (1576), engraved with bands of foliage and strapwork, and (on the paten) with the date 1577 (maker's mark, a monogram) (6 oz. 13 dwt.), netted 220s. per oz.; while a set of thirteen apostle spoons (1560-1642) was knocked down for £380 " all at." From another property, a German (15th century) silver-gilt monstrance, 24½ in. high, fetched £180 "all at"; while a pair of snuffers and stand, on octagonal faceted foot, by John Corporan, 1715 (engraved with the arms of Staple Inn) (10 oz. 5 dwt.), netted 190s. per oz.; a set of four plain octagonal trencher-salts, by N. Greene, 1720 (8 oz. 13 dwt.), 120s.; another pair, circular, by David Willaume, 1701 and 1702 (6 oz. 13 dwt.), 105s.; a chamber candlestick with flat handle, 1683 (maker's mark, R.S. over a mullet, in a heart) (4 oz. 4 dwt.), 105s.; a plain cream-jug on round foot, 1729 (2 oz. 11 dwt.), 100s.; a plain porringer. with scroll handles, 31 in. diam., 1689 (maker's mark TT over a mullet) (4 oz. I dwt.), 95s.; and two silver-gilt porringers and covers, the one, 1664, 51 in. high (maker's mark, HB monogram with mullet below) (20 oz. 4 dwt.), the other, 1676, 5½ in. high (maker's mark, WS with mullet below) (18 oz. 1 dwt.), each 85s. per oz. Nine cream-jugs, dating from 1739 to 1772, which had recently been exhibited at the Victoria and Albert Museum, were sold at the same rooms on December 14th, the prices paid varying between 23s. and 95s. per oz. The latter figure was secured by a silver-gilt jug of compressed form, fluted and engraved with scrolls and trellis-work, on three chased lion's mask and claw feet, 1736 (6 oz. 5 dwt.). An interesting piece was another cream-jug, by R. Hennell, 1772, chased with goats and branches of flowers, after the design of the Chelsea porcelain jugs (7 oz. 10 dwt.), which changed hands at 90s. per oz. A tankard, by Ralph Walley, Chester, 1790 (27 oz. 12 dwt.), brought in 98s. per oz.; and a rat-tailed ladle, 17 in. long, by J. Elstone, Exeter, 1709 (6 oz. 8 dwt.), 100s. By John Fawdery, 1703, a toilet service of nineteen pieces (227 oz.) scored £1,350 "all at." A Swedish tankard and cover (46 oz.), set with a medal of Charles II., brought in £50 "all at" on the 19th.

Augsburg silver at Puttick & Simpson's on October 27th included a cylindrical tankard, 17th century (18 oz. 17 dwt.), £140 "all at"; and a cup and cover chased with warriors, late 18th century (23 oz. 18 dwt.), £82 "all at." English silver sold at "per oz." included a porringer and cover, with caryatid handles, and engraved with armorials and, "This is the gift of Mrs. Elizabeth Curteis to Elizabeth Bargrave," 1678 (maker's mark, T.K.) (34 oz. 17 dwt.), 100s.; a cylindrical caster, by Andrew Raven, 1699 (7 oz. 2 dwt.) 105s.; and a pair of plain octagonal caddies and covers (engraved with armorials), by John Farnell, 1716, and a circular sugarbasin and cover, by Timothy Ley, 1716, all contained in a Chippendale casket (the caddies 11 oz. 7 dwt., the basin 7 oz. 1 dwt.), 105s.

Among the many interesting items put up at Sotheby's on November 30th and December 1st were a pair of rock-crystal and silver-gilt candlesticks, 93 in., probably Italian, early 17th century, £75; a nautilus-shell cup, with silver-gilt mounts, modelled with Neptune, etc., 131 in., £94; a chased and enamelled circular silver box, 3} in. diameter, 1\$ in. high, which belonged to Isaac Newton, who gave it to the great-great-great-grandfather of Mr. Conway Seymour, who sold it, £105; a tea service by Paul Storr, 1810 (130 oz., "all in"), £115; a pair of candlesticks, 61 in. square, 1665 (maker's mark, WH, with star above and pellet in annulet below) (about 40 oz.), £140; a tea-kettle by Simon Pantin, 1707 (71 oz. 10 dwt., "all in"), £440; and a pair of "Adam" three-branch candelabra, London, 1797 and 1798 (416 oz.), £115. The fine Elizabethan mazer belonging to Mrs. H. F. St. John, of Dinmore Manor, Leominster, with silver mounts, 1586 (maker's mark, a calthrop), which was exhibited at the Society of Antiquaries, 1886, and was formerly in the possession of Dr. Stukeley, made £800. It measures 7 in. diameter, 4,7 in. high, and the print inside the bowl has the arms of Cotes of Aylestone, co. Leicester.

Nineteenth-century silver tokens belonging to Mr. E. V. French were sold at the same rooms on November 22nd, when £33 procured a Staverton 2-crown (Davis, 159/6), and £15 a Birmingham ½-crown issued by Edward Wright. From another source, a Birmingham overseer's 6d. token (copper), 1813 (Davis, 28, pl. D, 15) (wt. 5 oz. 5 dwt.), size 1.95 in., only seven other examples of which are known, made f.10. Coins from Captain R. T. Hinckes's collection included Stephen, Derby 1d. (mark, "Whichelinus Derbi'') (B.M. Cat., vol. ii., p. 383, No. 245), £21; William and Mary 5 guineas, 1693 (plain under busts, edge "ovinto"), fio; from the Walsingham estate, James I. Scottish double crown, second issue, £10; and Oxford treble sovereign, 1643, £15. An Army of India medal, 1799-1826, three bars (Asseerghur, Argaum, Gauilchur), fetched £50; while in the Knott Fayle collection of medals, dispersed on December 5th, there were the Monghyr Mutiny, 1766, of which one other specimen only is believed to be known, £18; a group of four medals and "V.C.," including "Crimea," four bars (Alma, Balaklava, Inkermann, Sebastopol), "Turkish Crimea," "New Zealand, 1864-66," "Long Service," and "V.C.," June 24th, 1864, Te Ranga, £106; and an "Ormond Union Volunteers," 1786, £10. Some good armour came up at Sotheby's on the 7th, the first portion of the sale being devoted to Dr. Ferdinand Foster's property, the clou being undoubtedly a "Maxmilian" suit (German, early 16th century), which netted £770. A "Manteau d'Armes," 16th century, realised £105; while £52 purchased an interesting sword of a type used in the 13th and 14th centuries, the pommel inlaid with an heraldic design in gold lines (a bird with displayed wings, above a shield with a ladder-like bearing). A German two-handed sword (early 16th century), with part of its scabbard, scored £50. The most important item of the day, however, was reserved until almost the last lot, when a fine full suit of fluted armour (German, first part of the 16th century), by Wolf of Landshut, but traditionally said to have been made by Wilhelm von Worms for the Prince of Walsee, changed owners for £2,850.

The Michael Tomkinson Sale

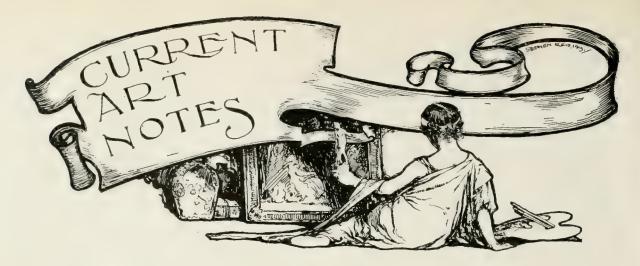
THE first portion of the well-known Michael Tomkinson collection of Japanese art, articles on which appeared in The Connoisseur (April and May, 1902), was dispersed at Glendining's rooms on December 5th to 9th inclusive. Many good prices were realised, but naturally only a few can be recorded in these columns. The section devoted to ivory was especially strong. In it a minutely carved group of the "16 Rakans," signed Kokoku (18) (illustrated in Joly's Legend), made fii; Daruma arising after his nine years' meditation, signed Giokuzan (19) (illustrated in the same), £11; and Sambaso Dancer, signed Mitsuhiro (19) (R.C., No. 102), (10. Prices rose higher on the second day, as can be judged from the following list:-A group (103 in.) of Tametomo and his Attendant, signed Tokusai Riugioku, £56; another (83 in.), of a Court Lady, reading a letter, with her Attendant, signed Shugioku, £55; a recumbent figure (9 in.) of Dakora Sonja, signed Meidô, £55; Kwannon on the Carp (101 in.), signed Furukawa Nagamitsu, £49; Tenjin Sama (93 in.), £39;

a group of m of I of Mer mere in a man Shell and giving Saké to a Dragon, signed Uyemura, £41; Yama'o Tala a Mil' a m . nel se i 41 Ranrio Dancer, signed Shunkwaisai Kozan, £20; and a seated figure of D. An William , 1995. Yamagishi Seisho, £13. These, however, did not constitute the highest prices of the sale, as, rather later, a pair of 13 in. tusks, deeply carved with The Gunsen in a Bamboo Grove, made {285; a massive of in figure of Urashima Taro, signed Shugetsu, [75; and a 10 in. group of Two Manzai Dancers, signed Michiharu, £70. In addition, there were an 84 in. group of Gama Senin and Tobosaku, signed Miyamoto Riokoku, £48; a Kwannon (8½ in.), signed Toshichika, £51; a 5½ in. figure of A Scholar in an Engraved Robe, signed Nobuyoshi, £39; and an 81 in. group of Benten carrying a Koto, accompanied by two Acolytes, who carry fans, and standing on a three-clawed dragon, signed Shunko, £47. A wooden group (17 in.) of Three Shôjô Dancers around a huge Saké Jar made £25. Among inro, four cases, rich giobu, inlaid in very high relief in gold, silver, shakudo, shibuichi, and copper, with a humorous representation of the Rokkasen painting each other's faces, and bearing the Hibachi seal of Motonobu (19), fetched in £30.

Furniture, Porcelain, etc.

KNIGHT, FRANK & RUTLEY, whose principal activities during 1921 included the sale of the town of Reigate, and the dispersal of the contents of Reigate Abbey (the famous mansion now occupied by Admiral Lord Beatty), Newstead Abbey (the home of Byron), Godmersham Park, and Lechlade Manor, held a mixed auction on December 15th and 16th at their rooms in Hanover Square. Although no outstanding sums changed hands, the prices generally remained steady. Thus a carved oak sideboard "of Jacobean design," 5 ft. wide, netted £33 12s.; an ebonised cabinet, mounted with Viennese enamel plaques 7 ft. high, 3 ft. 9 in. wide, £29 8s.; a mahogany bureau bookcase, 3 ft. 8 in. wide, £23 2s.; another, satinwood, 3 ft. wide, £23 2s.; and a Sheraton inlaid mahogany shaped-front pedestal sideboard, 7 ft. wide, £26 5s. On another day, a mahogany winged bookcase, enclosed by four glazed doors, with cupboards, 9 ft., totalled £31 10s.; a pair of Oriental porcelain eagles, 11 in. high, £65 2s.; and a fluted famille rose jar, £35 14s.6d.

Oak was in the ascendant at Robinson, Fisher and Harding's on November 30th, when a 4 ft. 4 in. Elizabethan chest, the front panels areaded and carved with designs and rings, was knocked down for £70. Mahogany furniture comprised a set of six Hepplewhite chairs, with wheat-ear carving, £46; a Sheraton bookcase, 8 ft. 7 in., £41; an inlaid Sheraton sideboard, 6 ft. 6 in., £50; a Chippendale centre-table, with fretted frieze, fluted legs, and open brackets, £48; a similar side-table, 6 ft., £47; a bookcase, enclosed by glazed doors, with square-shaped astragals, drawers and cupboards under, fluted pilasters, £40; and an old English dining-table in two parts, each on pillar and tripod with brass feet and castors, ¿50. A Queen Anne walnut tallboy of nine drawers, with slide, made £42. On another occasion, a panel of Flemish tapestry, 17th century, "Flora," 9 ft. 6 in. x 9 ft.,



New English Art Club

ALTHOUGH the New English Art Club's sixty-fifth exhibition lacked the widespread appeal of its immediate forerunner it nevertheless embodied features which gained for it the interest and applause of connoisseurs. The memorial exhibit of five distinguished water-colours by the late A. W. Rich was quite the most important of these, albeit popular taste probably found more to please it in the late J. Havard Thomas's Cassandra. The latter was a life-size figure, made of wax (covering a wooden core), which at the first glance bore a strong resemblance to bronze. The curious vagueness of attitude which characterised the sculptor's Lycidas was also to be seen in this statue, the which would have been greatly improved had the head been less archaistic and more in consonance with the conception of the trunk and limbs. Among the oil paintings one is tempted first to mention the Mrs. Edward Clark of Mr. R. Schwabe, an unconventional portrait, executed with considerable introspection by a painter whose style has on most previous occasions been totally antipathetic to The Connoisseur's ideals. Mr. A. Guevara was also seen to much better advantage than usual in his Mrs. Lewis of the Cavendish, with its pleasing broken colouring. Mr. F. H. S. Shepherd contributed another of his sensitive studies in the nude in Ariadne, although the lighting of the figure and of the background were scarcely related with sufficient nearness to render convincing an otherwise charming effect. There was thoughtful handling in Mr. H. Weaver Hawkins's Fun and Philosophy, and brilliant coloration in Mr. C. H. Collins Baker's Monte Pizzocolo. Mr. George Clausen's child portrait, Michael-a quaint youngster building a tower of cards—displayed his usual scholarship; Mr. M. Milne's Still Life was as well painted as it was closely observed; Mr. A. Gwynne-Jones's Rebecca, though somewhat hard and almost photographic in its trueness to detail, revealed the mind of a genuine searcher; while Miss Fairlie Harmar's Chelsea Figures must not be omitted. Meditations among the Tombs would have been a better title than Sunday Evening for Miss Dorothy Coke's composition of banal-looking persons wandering among a collection of what might fittingly be termed whited sepulchres. A further addition to the mass of portraits of obscure individuals which has mostly been called into existence by the success of Mr. Minney, was found in the wellcharacterised head of Mr. Wass, the local Gardener,

faithfully rendered by Mr. T. Lowinsky. A place of honour was accorded to Mr. P. Wilson Steer's Bathsheba -a study in flesh-painting, containing some beautiful colour passages, but rather marred as a composition by the adiposity of the model. Thought and striving were also perceptible in Sir C. J. Holmes's The Sea Wall, dripping with the waves from below and the driving rain from above. Several drawings called for comment, including Mr. Muirhead Bone's panorama of The Heart of Marseilles, alive and bustling, but never "busy"; Mr. W. Scott Moncrieff's Tête de Femme, strongly reminiscent of Holbein; Mr. Wyndham Tryon's Waterfall, with its skilful patterning; Mr. D. S. MacColl's directly and finally rendered Church at Montreuil-sur-Mer, and the same artist's Old Fish Market, Chartres; Mr. H. Rushbury's St. Gervais, Paris; Mr. A. M. Daintrey's Before the Barn Door; Mr. F. Dodd's Hither Green Bus; Mr. F. E Jackson's Nude (No. 139); Mr. D. Muirhead's Coast Scene, Hastings; Miss K. Hale's Head Study; Mr. C. Lawrenson's Pencil Drawing (No. 189); Mr. Steer's Shipyard; and Mr. R. Gray's In a Shipyard. A capable etching of F.M. Sir Henry Wilson, Bt., G.C.B., D.S.O., was exhibited by Col. J. Day.—F.G.R.

The Holford Collection at the Burlington Fine Arts Club

THE late Mr. Holford (1808-1892) was one of the great collectors of the nineteenth century, and the treasures of Dorchester House, in Park Lane, are a monument to his discernment both in the collection of old masters and antiques, and in his patronage of his great contemporary, Alfred Stevens. Less well known, though hardly inferior in interest, is the collection formed by Mr. Holford for the adornment of his country residence, Westonbirt, in Gloucestershire. It is mainly from here that has been drawn the selection of pictures and other objects of art which constitutes the exhibition which this winter the Burlington Fine Arts Club is offering its members and their guests. So vast are the Holford collections, that many of the exhibits in Savile Row had been lost sight of, and were only brought to light last summer, when, after many delays, the final disposition of the collection at Westonbirt was made by the collector's son, Lieut.-Col. Sir George Holford.

Among these rediscovered works are several which it

Current Art Notes



EFFET DE SOLEIL

BY THE LATE A. J. HEYMANS

will puzzle even experts authoritatively to attribute. There is the large *Madonna of the Meadow*, an eclectic altar-piece, showing in passages the influence of Bellini, Titian, and Palma Vecchio, and probably executed by

one of the Santa Croce school, who flourished between 1510 and 1550; the remarkable *Nativity*, in which the robes of St. Joseph strikingly recall the colour of Ghirlandaio's *Visitation* at the Louvre, yet containing



SOLEIL ET BROUILLARD SUR LA BRUYFRE

BY THE LAID A. I. HEYMANS

accessory figures and architectural details of an Alpine type, which suggest that the artist had his origin north of Turin, and saw the Tedeschi before he came south to be absorbed in the Florentine art of 1470-1490. There is a Holy Family, purchased as a Van Eyck, but now attributed to Joos van der Beke or Van Cleef; and the superb virile portrait of St. Thomas Acquinas, with which the names of Signorelli and Ghirlandaio have been mentioned, though more probably it is by a Ferrarese master contemporary with Cosimo Tura. Though modestly catalogued as "Venetian, 1550-1560," the beautiful little Cephalus and Procris stamps itself to many as an authentic Veronese, while by analogy with the portrait of the Earl of Surrey at Hampton Court, there seems little doubt that the De La Warr portrait in the Holford collection comes from the hand of Gwillim Stretes, Court Painter to Edward VI.

Three superb Rembrandts here—the *Titus*, aged about seventeen; the artist at the age of thirty-eight; and the *Wife of Justice Lipsius*—will be fresh in the memory of all who saw them at the wonderful Exposition Hollandais in Paris last spring. An exquisitely beautiful portrait of a boy, by Giovanni Bellini; the handsome and striking Flemish portrait (No. 4), attributed by Sir C. J. Holmes to Petrus Christus; male portraits by Tintoretto and Paris Bordone; a Rubens drawing of *Helen Fourment*; a fine profile of a girl (No. 12), attributed to Alessio Baldovinetti; landscapes by Elsheimer, Domenichino, and Claude, will also be found among the forty and four pictures and drawings.

A case of illuminated manuscripts contains a dozen books of the highest rarity and beauty. Among them is the ninth-century Gospels in Latin, from the school of Rheims, said to be the earliest and rarest book outside of public libraries; the eleventh-century English Miracula Sancti Eadmundi Regis et Martiris; and the French Bible Historiée of 1300–1325, containing 1,034 pictures, which have been a source of inspiration and delight to, among others, Burne-Jones and William Morris.

These pictures and books are supported by several fine specimens of majolica and by a few pieces of decorative furniture, among the last being a remarkably handsome Henri II. armoire in walnut, enriched with exquisite carvings in low and high relief of mythological subjects, which may be construed as subtle tributes to the perennial charms of Diane de Poitiers. Though but a fragment of the whole Holford collection, the selection at the Burlington Fine Arts Club is not only of the highest intrinsic interest, but also an illuminating index to the catholic yet discerning taste of one of the rarest connoisseurs of his time.—Frank Rutter.

Society of Graphic Art

THERE are probably few group exhibitions which so well requite the entrance fee as the Society of Graphic Art, the second annual display of which was held at the Suffolk Street Galleries during January. No less than 322 works were placed, the general quality of the exhibition being remarkably high and well sustained. The hanging committee had improved upon the initial display by adopting a systematised arrangement, by means of which works in different media were grouped together under appropriate headings. Practically the sole criticism

that suggested itself focussed in the low hanging of the Central Gallery, which "floored" many excellent works which might have been seen to far better advantage above the line. Admirers of pencil drawing found plenty to interest them. In the first room, for instance, there were Miss D. W. Hawksley's Study of a woman's head, decisively drawn and dramatically posed and lighted; Mr. W. Russell Flint's exquisite little impression on dark paper of The Basilica of Constantine, Rome; Mr. H. G. Hampton's simply and sensitively rendered view of Clerkenwell Green; Miss Dorothea Landau da Fano's refined Study (No. 13); Mr. Frank L. Emmanuel's carefully studied and competently executed interior scene at Mercers' Hall, E.C., with its wealth of subordinated detail; and Mr. Hanslip Fletcher's Burgos Cathedral. Charcoal studies of note were the directly facile The Flute Player, by Mr. Frank Brangwyn; a strikingly characterised Portrait, by Mr. Stuart Tresilian; and the vitalised Study of a Leopard Eating, by that clever portrayer of animal life, Miss Elsie M. Henderson. Mr. J. M. Delbos's able pencil sketch at Oakham was among the most notable items in the North East Gallery, as was also Mr. Harold Falkner's picturesque view of Ely. The South West and South East Galleries were largely taken up with wash drawings, among which an important place was taken by Mr. Harry Morley's The Raising of the Cross. A purist might have objected to the gigantic stature of the Christ in this work, but the vigorous treatment and decorative conception were excellent. Some able Studies for Etchings of Indian subjects by Mr. E. S. Lumsden also attracted attention; while an Andalusian Landscape, by Mr. K. G. Hobson; The Quarry, Martigues by Mr. Martin Hardie; and Burnham, by Mr. W. P. Robins (a breezy little study of marked charm), also deserved inspection. The Central Gallery was devoted to etchings, engravings, and lithographs. Mr. Brangwyn's etchings, The Breaking Up of the Britannia, Le Pont Neuf, Paris, and Le Pont Marie, Paris, outstood by reason of their size and forcibility. But there were also many other satisfying plates, of which there is only space to mention Mr. G. L. Brockhurst's Head of a Girl and Une Basquaise; Mr. Fred Richards's On the Ponte Vecchio, Florence; and Mr. Malcolm Osborne's arresting Portrait of Nathaniel Sparkes, Esq. Other items in the room were Miss Annie French's And eke as well be Amourettes, which, though weak in drawing, was delicate and charming in its appeal; Mr. Morton Mathews's The Gate House, Halstead; Miss D. Carey Morgan's Caudebec; Miss Edith A. Hope's City of Laon; Mr. John C. Moody's Top of the Hill; Mr. George Harrison's lithographic studies in diffused light, The Sculptor's Studio and The Railway Station; and Mr. A. W. Seaby's wood engravings, Gloucester Spots and Black, White and Grey. These, however, only formed a tithe of the many good things of which the exhibition was composed.

The late W. Harding Smith, R.B.A.

It is with deep regret that we record the death of Mr. W. Harding Smith, artist and collector, which took place on January 9th. The deceased gentleman, who was about seventy-four years of age, had not been in the best of health, having had a stroke two or three weeks previously, which, following upon another of a couple of

PORTRAIT
OF TWO
CAVALIERS
(ERRONEOUSLY
CALLED
LORD JOHN
AND LORD
BERNARD
STUART)

BY SIR
ANTHONY
VAN DYCK

RECENTLY
ACQUIRED
FOR THL
NATIONAL
GALLERY



years ago, may be said to have hastened his end. Mr. Harding Smith, who was a son of William Collingwood Smith (1815-1887), the well-known aquarellist, derived his second name from J. D. Harding, who had been his father's friend and instructor. A member of the Royal Society of British Artists since 1894, Mr. Harding Smith inherited the parental instinct for water-colour painting, his style being marked by great refinement, and by a sterling sincerity and unaffectedness. Many of his drawings were executed in the neighbourhood of Chichester, for which he had a strong penchant. His first contribution to a London gallery was made in 1868, while his début at the Royal Academy took place two years later. In his earlier days he executed some subject pictures, but had abandoned this field of art for many years before his death. An indefatigable and discriminating collector, Mr. Harding Smith will be best remembered by our readers on account of the illustrated articles on his collection which appeared in The Connoisseur, August and October, 1920, and April, 1921. These dealt with his Japanese possessions (as Honorary Secretary of the Japan Society he was recently decorated by the Crown Prince of Japan); but he also had a strong interest in Egyptian, Babylonian, and Persian antiquities, and his cabinets contained many choice and rare specimens. A genial, kindly man, his loss is greatly felt by those who enjoyed the privilege of his friendship.

The late Claude Allin Shepperson, A.R.A. (1867–1921)

THE well-known Punch artist, Mr. Claude A. Shepperson, who passed away, after nearly three weeks' illness, on December 30th, 1921, was born at Beckenham, Kent, October 25th, 1867. The second surviving son of Allin Thomas Shepperson, of Winsland, Harberton, Devonshire, Mr. C. A. Shepperson received a private education, and commenced to study law. Abandoning the latter in favour of an artistic career, he served his pupilage both in Paris and London, and first exhibited at the Royal Academy in 1895, when his Witchcraft received a place. Originally attracted towards landscape, he eventually developed a method of figure drawing possessing great lyrical charm, which can be studied to advantage in his numerous contributions to Punch, his etchings, water-colours, and sanguine studies. Mr. Shepperson, who also held an associateship of the R.W.S., was elected an A.R.A. in 1919.

Our Plates

THOMAS COLMAN DIBDIN, the author of the sparkling sketch of a Village Scene, which forms the frontispiece to the present number of The Connoisseur, was born October 22nd, 1810. At the age of sixteen he was given employment in the General Post Office, but this did not prevent him from prosecuting the study of art, with the result that he commenced exhibiting in 1831. In order to devote his entire activities to the calling he loved, Dibdin resigned his position at the G.P.O., and became a professional artist when about twenty-seven years old. He ceased to exhibit in 1883, and his death occurred on December 26th, 1893, the total number of works displayed by him at the Royal Academy and other London galleries amounting to 203. Dibdin's name is far too little

known to-day, so The Connoisseur is glad to be the means of drawing attention to the merits of yet another fine artist who never received academic rank. The ability displayed in the rendering of the *Village Scene* alone is remarkable, revealing a high order of talent.

Mrs. Orby Hunter, who, with her Newfoundland dog, is portrayed in another plate, was Fanny, youngest daughter of James Modyford Heywood, of Maristow Devon. She married Thomas Orby Hunter, of Crowland Abbey, and died January 23rd, 1834, in Grosvenor Place, being buried at St. James's, Piccadilly. Hoppner's original portrait, from which Young made his mezzotint, was hung at the Royal Academy in 1799. The mezzotint, which is a rare one, was "Published Dece 1st; 1800. by Ino. Young No. 58 Upper Charlotte Street, Fitzroy Square." The original impression, from which our reproduction was taken, is in the possession of Mr. Julius L. Ullman, of West Hampstead.

The mezzotint of Grevill Verney-one follows the British Museum orthography, as given in its Catalogue of Engraved Portraits; the inscription on the print itself is "Grevil," while "Greville" looks more accustomed to modern eyes-affords an interesting example of the work of the Welsh engraver, Roger (or Robert) Williams. Flourishing about the junction of the seventeenth and eighteenth centuries, Williams scraped a quantity of plates after portraits by well-known painters, including, as in this case, Michael Dahl, the Swedish artist, who practised for many years in England, where he died in 1743, and was buried at St. James's, Piccadilly. Grevill(e) Verney was the younger son of the Hon. John Verney, and, according to Bromley and Noble, died in 1710, at the age of sixteen. This date, however, is incorrect, and should be some years earlier. The engraving was "Sold by I. Smith at ye Lyon & Crown in Russel Street, Covent Garden." Another, less conventional, childportrait is found in the mezzotint of Philip Mercier, son of Philip (Philippe) Mercier (1698-1760), from whose painting the engraving was made. Born in Berlin, of French parentage, Mercier père came to England in the train of Frederick, Prince of Wales, who gave him an appointment as his painter. A well-travelled man, Mercier left, in different parts of Europe, many pictures, some of which have since been accredited to Watteau. The younger Mercier, represented in the plate, died at Jersey in 1793, ætatis 54. He had entered the Army in 1765, and, when a captain in the Welsh Fusiliers, married Anne Bennett, daughter of the Town Adjutant of Berwick-on-Tweed. Later, Mercier fils was appointed Fort-Major of the garrison of Jersey, where he ended his days, as previously stated.

Sir J. J. Shannon, R.A., and Sir R. C. Witt

The announcement that knighthoods had been conferred on Sir James Jebusa Shannon, R.A., and on Sir Robert Clermont Witt, was received with unqualified approval by all connoisseurs. Sir J. J. Shannon, triumphing over a distressing physical infirmity, has retained his eminence as one of our most justly noted contemporary portrait painters; while Sir R. C. Witt's services to, inter alia, the National Art-Collections Fund, of which he was a founder, and is the moving spirit and indefatigable supporter, have resulted in the acquisition for the nation



PHILIP MERCIER

P. MERCIER, pinxit. J. McArdell, fecit

From the Batsford Collection of Historical Portraits





of many valuable and important art treasures which might otherwise have gone abroad,

The Museum Galleries

By a typographical error, the address of the above was given in our January issue as 26, Museum Street, E.C.i., instead of 26, Museum Street, W.C.i. It will be recalled that this firm is issuing a mezzotint in colour by Mr. Edward Stodart, from the famous picture of The Swing, in the Wallace collection. Careful readers may have noticed, however, that, by one of those lapses from which no writer is, or ever has been, entirely immune, the authorship of this well-known painting was accidentally ascribed to Lancret. The slip is so obvious that it may be deemed almost superfluous to add that the actual author of the work was Fragonard.

The Drane Collection of Worcester Porcelain

Mr. Albert Amor (31 & 32 St. James's Street, SW1), who recently purchased the famous Drane collection of old Worcester porcelain, has expressed a hope that it may find a permanent home in one of the South Wales museums, as a memorial to its late owner. With this ideal in view, Mr. Amor has stated that he would be prepared to forego a considerable portion of that profit which would inevitably accrue to him were this valuable collection dispersed. It is to be hoped that this public-spirited offer will not have been made in vain. Mr. Amor, it will be recalled, was honoured last year with the appointment of Antiquary to H.M. the Queen.

Exhibition of Works by the late Robert Braithwaite Martineau

Among the many exhibitions held in London last month, it was pleasing to notice that two pious attempts to recall the memories of nineteenth-century artists were rewarded with considerable success. One of these -the F. W. Hayes display-was alluded to in our January issue; the other, dealing with the work of R. B. Martineau, was held at the Brook Street Art Gallery (14, Brook Street, W.), and comprised several once well-known subjects from the brush of that sincere artist. Until this exhibition was held, it is highly probable that many persons remembered little of Martineau, beyond the fact that his picture, The Last Day in the Old Home, hangs in the Tate Gallery. Born in 1826, the son of Philip Martineau (Taxing Officer), Martineau was intended for a lawyer, but his instincts being against that profession, he entered the Royal Academy Schools, becoming later the pupil and friend of Holman Hunt. Commencing to exhibit in 1852, Martineau's greatest success was undoubtedly scored in 1862 with The Last Day in the Old Home. That he worked slowly and for the satisfaction of his own artistic conscience, rather than for popular applause, is shown, however, from the fact that, at his death in 1869, he did not leave more than a dozen finished pictures behind him. Some of these were included in the Brook Street exhibition, including Katherine and Petruchio (Taming of the Shrew), Kit's Writing Lesson (Old Curiosity Shop), The Last Chapter, Picciola, A Woman of San Germano, and The Princess with the Golden Ball (Grimm's Fairy Tales). A large composition, illustrative of the Jewish persecutions in the Middle Ages, Christians

and Christians, which was left unfinished at the artist's death, was also hung.

Brussels Art Notes

By the death of Adrien Joseph Heymans, which occurred in December, 1921, the Belgian School has lost one of its best landscape painters. A. J. Heymans was, as well as Emile Claus, a leader in the Post-Impressionist movement in Belgium. Throughout his long life he never ceased attempting to discover a mode of expression yet more adequate to his personal feeling for light and atmospheric vibrations. Heymans had the soul of a poet. Natural sights and scenes merely served as themes for his individual interpretations. He lived very lonely, quite apart from other influences, and his sole desire was to translate his emotion when he admired the beauty of things. Electing to dwell in a little hamlet called Wecheldersande, in that sandy part of Belgium which extends between Antwerp and the frontier of Holland, he was seldom in his studio of "La rue Verte," in Brussels; and when he travelled in Holland, or in France, where he painted sometimes, he was soon back in his dear "Campine." Heymans was not often represented in the large general exhibitions and international contests; nearly all his works were purchased as soon as they were finished by two or three great collectors. M. Wouters Dustin and M. Leguime, namely, used to take the pictures of Heymans direct from the studio. Both these gentlemen could boast the possession of several hundred works by the painter. After the deaths of these two collectors, only a few of Heymans's paintings came to be sold by auction; they fetched rather high prices. The others, and principally his studies, have been retained by the heirs of the collectors. Heymans is rather well represented in the Brussels "Musée Moderne," and in the principal provincial galleries-Antwerp, Liège, Ghent, etc., where several of his masterpieces are preserved. He was about eighty-three years of age when he died. Since the war, he had been compelled, his health being indifferent, to give up painting. He was a man of high dignity in private life, and of bright mind. Only a few friends knew the charm of his intimacy.-P. L.

The New Van Dyck at the National Gallery

HAVING suffered the loss of Gainsborough's Blue Boy, surely one of his masterpieces, the nation has the consolation of knowing that one of Van Dyck's greatest portraits has been saved by the Trustees and Director of the National Gallery. England has not been quite fortunate in arranging that, as regards portraiture, the "hour and the man" theory always worked properly. When Italy was teeming with romantic and celebrated people, the Italians managed to have a first-rate supply of artists at hand to commemorate their celebrity and romance. But in our golden Elizabethan age no adequate painters, save Hilliard, were available. Later, however, we were lucky in that Van Dyck coincided with the romantic twilight of our days of chivalry. He settled here as the stage was being set for the last act of the old tradition of English aristocracy. He witnessed the fading hues of the old atmosphere, which doubtless was inferior to the glory of Elizabethan England, and which may have been less worthy than the England of Direct

Action, pot hats, and motor 'buses. The England Van Dyck knew corresponds with the France of Louis XVI.; but the latter had no painters, save pastellists, at all qualified to interpret the characters of her tragedy. Van Dyck, indeed, was the last great painter of the old aristocracy, for by the time Reynolds and Gainsborough got to work the world had changed. Hitherto our national collections have included no specimen of Van Dyck's English period save the large Charles I. at Trafalgar Square. But colossal royal portraits do not strike the human note very strongly. On the other hand, England naturally is richer than any other country in works of Van Dyck's final and, take it all round, most perfect period. The acquisition by the National Gallery of Two Cavaliers from the Panshanger, or Lucas, Van Dycks is doubly welcome. Firstly, because it gives us at last a rendering of the fine, the debonair, spirit of England's chivalry; and secondly, because it gives us one of Van Dyck's most perfect works. Our aristocracy before the Commonwealth had a character which became extinct. We have only to compare the noblesse of Charles II. or the Georges with that of Charles I. to recognise that, whatever else was gained, a quality of finer metal was irrevocably lost. In no other portrait known to us is this character so sensitively interpreted. These boys are so evidently of the high-tempered strain to which the great gentlemen of Charles I.'s court belonged: the Arundels, the Buckinghams, and Hamiltons. Again, they seem inimitably to personify the courtly, noble gesture of the Royalists, who so freely fought and died at Naseby and Edgehill, and so tangibly to embody the under-tone of Lovelace and Herrick. Lastly, in them we recognise the quality, impossible to define, of "Englishness"; search as we may, boys like these are

seen in the portraiture of no other land. The market encourages the superstition that Van Dyck's Genoese portraits, which are less numerous, are really better than those of his English period. In a sense his famous Marchesa Cattaneo, his Beatrice de Cusance and The Balbi Children, are more superb and physically vital than anything else in his œuvre. But they are not more finely seen than his best English portraits, nor are they as beautifully executed. His years in Antwerp under Rubens, and in Italy under the influence of Titian, Moroni, and, no doubt, Velazquez, were preparatory years. They led up to his English period when he, in turn, created a technique which, for the purposes of portrait painting, is the most brilliant and efficient in all Western art. Nor did he attain this rank of inventor at once. It was not till about 1640 that he reached the full freedom, variety and richness of his method. This portrait of Two Cavaliers, painted circa 1640, has this personal flexibility of technique. Not only in its firm and monumental design; not only in its masterly invention of colour-play-gleaming silver-white and blue, cinnamon, cornelian and puce, with the steadying complement of dull rich green; but also in the swift and rippling rightness of brushwork, keen and true as rapier play, it splendidly represents the culmination of this master's genius. Herein he is seen not as the brilliant and receptive student of great masters, but himself, their peer in invention and expression, and the source of modern portrait painting. Tradition has named these boys Lords John and Bernard Stuart, but investigation shows that they cannot be identical with the boys in the "Cobham" Van Dyck, who really are Lords John and Bernard. A better name will doubtless be found.—C. H. Collins BAKER.

FORTHCOMING ART AUCTIONS AND EXHIBITIONS (FEBRUARY)

Bromhead Cutts.—Society of Graver-Printers in Colour. Brook Street Art Gallery.—Flower Paintings by H. D'Arcy Hart (from 10th). Carroll Gallery.—Pictures by Old Masters; Water-Colours by Charles John Collings. Chenil Gallery.--Works by Augustus E. John and Sir William Orpen. Christie, Manson & Woods.--Sales of Pictures, Drawings, China and Furniture (dates on application). Collector's Gallery.—English Water-Colours. Cotswold Gallery.-Oxford Colleges and other Drawings by Edmund H. New. Debenham, Storr & Sons.-Sales (dates on application). "Dorien Leigh."—Theatrical Designs, Pictures and Portraits by Percy Anderson. Eastwood and Holt.—Sale of Antique Chinese Porcelain and Japanese Curios (28th). Frost & Reed.—See Provincial. Glendining & Co., Ltd.—Sales of Stamps (7th, 21st); Coins and Medals (16th, 23rd); Oriental Art (27th, 28th). Goupil Gallery.—Paintings by Mark Gertler and Ethel Sands. Greatorex Gallery.—"Fancies Old and New," Drypoints by A. Brantingham Simpson, R.I. H.R. Harmer.—Stamp Sales (6th, 13th, 14th, 20th, 27th). Harmer, Rooke & Co.— Stamp Sales (1st, 4th, 6th, 8th, 11th, 13th, 15th, 18th, 20th, 22nd, 25th). Knight, Frank & Rutley.-Sales of Furniture, Pictures, etc. (3rd); Jewels and Old English Silver (10th); Furniture, Bronzes, etc. (17th); Jewels, Old English Silver, Lace, etc. (24th). Leicester Galleries.—The Senefelder Club; Paintings by William Shackleton. Little Art Rooms.—Studies in Spain by Elsie Druce (closes 4th); Water-Colours by C. C. Webb (opens 10th). Macrae Galleries.—Contemporary Lithographs and Woodcuts of Chelsea, etc. Mansard Gallery.—Hand-woven Textiles and Hand-made Pottery (from 22nd, for about four weeks). Puttick & Simpson.—Antiques and Works of Art (dates on application). Robinson, Fisher & Harding .- Sales of Pictures, Drawings, Decorative Furniture, Jewels, Silver and Porcelain (dates on application). A. Tooth.—Water-colours by English and Dutch Artists. Twenty-One Gallery.— Paintings by Miss Stewart Wood; Etchings by Dorothea St. John George.

PROVINCIAL.

Brighton.—Public Art Galleries.—Joint Exhibition of Brighton Arts Club and Sussex Women's Art Club (till 18th).

Bristol.—Frost & Reed.—Modern Mezzotint Proofs printed in Colours by Ellen Jowett, Arthur Brook, Arthur Hogg, Sydney Wilson, etc.



"The Whistler Journal," by E. R. and J. Pennell. (J. B. Lippincett Company, Philadelphia. 38s. net)

Mr. and Mrs. Pennell are distressed to think that future generations of busybodies might "distort and play with incidents and adventures " in Whistler's life, besides finding scandals concerning him "in mean hints and idle gossip." To forestall such attempts, they have produced their present volume, which appears completely to cover the ground that scandalmongers would be likely to exploit. The authors are well qualified to reveal the unpublished secrets of Whistler's life. They were his familiar friends, sharing his cup and platter, and enjoying his full confidence. For some years before his death they made it a practice to record his actions and utterances, the stories he told about his past and present friends and enemies, also those that his past and present friends and enemies related of him. The result of their labours makes piquant reading. Nearly every wellknown personage who passes through the pages of the book emerges with diminished reputation-Whistler faring worst of all. With engaging artlessness, the Pennells shower abuse on the Royal Academy for failing to recognise the genius of Whistler during his lifetime, and yet at the same time furnish evidence conclusively showing that it was impossible for any self-respecting society of its kind to admit him to its ranks. He never missed a chance of sneering at its members, both individually and

collectively, and indulged his vendetta with them to such an extent that, when J. J. Shannon was elected an A.R.A., he insisted that he should withdraw from active membership of the International Society. There were other considerations. According to the Pennells, Whistler's public life consisted more or less of a series of feuds with well-known people, whilst his private life was, according to the standards of the day, disreputable. Particulars are given of his relations with three of his mistresses, by whom he had two, or possibly four, illegitimate children. It was concerning an episode connected with one of the former women that Mr. John W. Alexander said: "Whistler's later conduct to her (was) unpardonable. That was one of the things those who loved him just had to forget." Far from forgetting it, Mrs. Pennell went to interview the lady, who in the interval had become happily married. Fortunately the discarded mistress declined to be seen, and wrote that she "preferred to say nothing of the past." It appears a pity that her reticence was not imitated. Whether Whistler would have approved of the revelations concerning his private life is questionable; probably not, for he showed a desire even to suppress some of his freely expressed opinions on contemporary artists. Once, after an adverse criticism on Sargent's work, he said "that he ought not to talk about Sargent. 'I like Sargent, and I am afraid, if these things are repeated, people will get the idea that I am ill-natured." How gratified the great artist would have been to know that " these things " would be not merely repeated, but given the immortality of print. On the whole, one regrets that the book ever was written. It possibly throws fresh light on the character of a great artist, but it is on the worst side of his character, and this is so exclusively held before the reader



REFECTORY STOOLS (L. 1500) — FROM CHARTERHOUSE IN FONDON BY GERALD S. DAVIES M.A. (10HN MURRAY

that the likeness is falsified, and he gains the impression that Whistler was a selfish and egoist, quick to resent the smallest injury to his selfesteem, yet reckin inflicting insults on others. Mr. and Mrs. Pennell announce that they have materials for other Licks of as Ph. C. nature which they hepe to pub lish. In the interests of Whistler's memory, one hopes that they will not carry out their threat. After all, it is his art alone that really concerns the public, and a record of his social weaknesses is neither necessary nor edifying. If it is to be told at all, it would come with better grace from strangers than from those who professed themselves to be Whistler's most intimate friends. A word of praise should be given to the number and quality of the illustrations to the book, which embody many Whistler subjects that have not before been reproduced.

"Daniel H. Burnham, Architect, Planner of Cities," by Charles Moore. (Houghton Mifflin Co., Boston. \$20,000)

THE work by Daniel Hudson Burnham probably best known in England is the stores of Messrs. Selfridge in Oxford Street. This, though a large and effective building, marked by features which render it unique among London shops, is by no means among the most important of Burnham's creations. His work was nearly all done in America. He designed office buildings in practically every large town in the United States, and was responsible for the railway stations in Washington, Pittsburgh, Chicago, and New Orleans, which are among the most successful of their kind in the world. Yet perhaps his greatest achievements were in town planning. His first essay in this direction was in 1893, when he was Director of Works at the Chicago World's Fair. In 1901 he was the most potent member of the small committee who prepared the new plans for Washington, now in course of execution, and these were followed by plans for Cleveland, San Francisco, Chicago, and other places in America and her colonies. Burnham's life, as related by Mr. Charles Moore, makes interesting reading, though perhaps it might have been improved by curtailment. Born in 1847, Daniel traced back his ancestry to a Thomas Burnham who, wrecked on the coast of Maine in 1635, made his way to Massachusetts, where he settled. At the time of Daniel's birth, his father was living at Chicago, and the boy remained closely connected with that city for the remainder of his life. After a somewhat restless boyhood, he became an architect, and presently formed a partnership with J. W. Root. It was not until 1875 that the firm attained their first important success by building a large private house for Mr. Sherman, Burnham's future father-in-law. Other profitable commissions followed, and the two partners became noted for their designs for tall buildings, and were responsible for many improvements in their construction, leading the way in the developments of the skyscrapers of modern times. By 1890 the firm had erected buildings to the value of £8,000,000, and in that year they were retained as the consulting architects of the future Chicago Exposition. It was a gigantic work. In the following year Root died, and Burnham, who in the meanwhile had been appointed Chief of Construction, was left to carry it through without the aid of his valued partner. He gathered about him the chief architects and artists in the United States, and, through his energy, tact, and business ability, conducted the immense scheme to a triumphant conclusion. Its success gave him an international standing, and showed that he was capable of organising schemes of town planning on a colossal scale.

His achievements in this métier have already been briefly mentioned, and it would require too much space to describe them in any detail. A diligent student of architecture throughout his life, Burnham made many excursions to Europe during later years, and his appreciative comments on the famous buildings there are both interesting and instructive. It was during one of these trips abroad, while passing through Heidelberg, that Mr. Burnham was seized with his fatal illness, and died on June 1st, 1912. He was a prominent factor in the artistic evolution of the American skyscraper, and indeed in the development of American art, for he was closely associated with various leading sculptors and painters, and worked to secure their warm co-operation with architects in beautifying modern America. His position in this regard was recognised by his appointment as Chairman of the National Commission of Fine Arts. which he held until his death. The book is well illustrated with plates from original designs and photographs.

"Prints of British Military Operations: A Catalogue Raisonné," by Lieut.-Col. C. de W. Crookshank. (Adlar & Son and West Newman, Ltd. In Cloth Boards, with 15 Reproductions, £2 2s.; or with Folio of 16 large Plates, suitable for framing, £10 10s.)

COLONEL CROOKSHANK'S catalogue of Prints of British Military Operations forms an important addition to the literature on the subject, being the most complete and important work of its kind that has yet been published. It does for British military prints what Chaloner Smith did for British mezzotint portraits, covering the ground so thoroughly that there is little likelihood of any subsequent work dealing with the same subject being needed. The record is arranged according to the chronological order of the events depicted. An account is first given of each incident, and this is followed by a list of the prints concerned with it, in nearly every instance their titles, dates, sizes, and the names of their artists, engravers, and publishers, being recorded in full. How great has been the labour entailed may be instanced by the fact that nearly a hundred items are concerned with the battle of Waterloo alone. Colonel Crookshank has made the bulk of the record from his own collection, but has supplemented this from all other sources available. A number of the rarer examples have been illustrated in either colour or autotype, and the large size of these reproductions, and their exceptional high quality, make many of them well worthy of framing. In most instances Colonel Crookshank has limited his record to English publications more or less contemporary with the events they depict. The few exceptions which are wisely permitted are chiefly concerned with early events of which no contemporary English pictorial relics exist. In connection with these, a certain amount of latitude has been observed. The Bayeux Tapestry and prints reproduced from illustrations to Froissart's Chronicles afford contemporary records of the battle of Hastings and events in the Hundred Years' War, but there are also included in the record prints from certain eighteenth and nineteenth-century pictures which have not the merit of being either contemporary or even realistic renderings of the events they depict. Colonel Crookshank claims

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that the earliest-known contemporary prints of operations in which English troops were engaged are of Dutch origin, and gives the pride of place to an etching by J. Tangena, after R. de Hooge, depicting the relief of Leyden in 1574, and published in that city. One would, however, be inclined to ascribe a later date for this, and also to some of the plates of the English Civil War, to which Colonel Crookshank appends the description "contemporary." One of these, representing Hull summoned by the King, 3rd April, 1042, is engraved by N. Tardieu, after Parocell, and published by T. and J. Bowles. The juxtaposition of these names, which all belong to men who flourished in the eighteenth century, leads to the presumption that the print was published some time after 1700. English names scarcely appear among the artists and engravers of military prints until after the first quarter of the eighteenth century, when they gradually assume a practical monopoly. The record is continued until the expedition to Abyssinia in 1868. It is most carefully and exhaustively compiled, and the book should form a most valuable work of reference not only to collectors of military prints, but to every one who is interested in the productions of early English artists and engravers.

"Dante: 1321-1921." (University of London Press, Ltd., and Hodder & Stoughton, Ltd. 12s. 6d. net)

This volume, issued to commemorate the Sexcentenary of Dante's death, contains a baker's dozen of essays contributed by leading English and Italian writers. They are pleasantly varied in style, subject, and treatment, the authors having tried not so much to give a comprehensive view of the man and his work, as to throw fresh lights on various facets of them. Viscount Bryce sums up the position of Dante in relation to our own time, pointing out that his words have almost equal application to the present position of affairs in the Europe of to-day as to the Europe in which the poet lived. Mr. Paget Toynbee writes on the links connecting with Oxford, a university which Giovanni da Serravalle, writing in 1416, asserts was actually the scene of some of the poet's early studies. There are translations of fragments of Dante's poems by Messrs. Laurence Binyon and Harold E. Goad, and other articles and notes by Messrs. Benedetto Croce, W. P. Ker, E. G. Gardner, J. W. Mackail, Cesare Foligno, P. H. Wickstead, A. G. Ferrers Howell, and Antonio Cippico, and Canon L. Ragg.

"The Gentle Art of Faking," by R. Nobili. (Seeley, Service & Co. £1 1s. net)

It may be some consolation to present-day collectors, who have fallen victims to the wiles of fakers, to know that their predecessors, so far back as the time of the Romans, were equal sufferers. It might have been possible to carry back the record even further, did historic chronicles permit, for so long as there have been genuine antiques and objects of art, there have also been fakers of them. Mr. Nobili shows how extensively Roman collectors of the period of the Empire were victimised by forged Greek antiques. The sack of Rome and the return of semi-barbarism effectively did away with connoisseurs, and it was not until the Renaissance that they began to

be sufficiently numerous again to call out the powers of the faker. One may suggest, however, that during the long interval his energies were largely devoted to fabricating religious relics. Many of both the Roman and Renaissance forgeries are works of art of great merit, and now command nearly as high prices as the pieces they were supposed to imitate. From the Renaissance and onwards every branch of art has been extensively exploited. Mr. Nobili devotes fullest attention to describing the production of fraudulent sculpture, which is carried on with great success in Italy, several highly clever artists turning out modern "antiques" with remarkable skill. Italians, too, are equally successful in the manufacture of primitive paintings, many of their forgeries finding restingplaces in well-known private and public galleries. The writer describes various processes used for producing the appearance of age in forged sculpture, pictures, and works of art in other forms. He is incorrect, however, in stating that " pastels and water-colours, more especially the latter, appear to be a little out of the forger's line.' Spurious David Coxes are produced by the dozen, and imitations-some of them very good--of the work of other well-known English water-colour painters are more numerous than originals. The book is highly instructive, and should be a valuable aid to any collector who specialises in the older forms of art, though the information given is by no means confined to these. The illustrations given are all taken from successful fabrications, and show to what a high pitch of excellence the art of the faker has attained.

"Dictator of the Royal Academy," by F. Gordon Roe. Walker's Quarterly, No. 5. (Walker's Galleries, 118, New Bond Street. 2s. 6d. net)

MR. Roe, who has already contributed two well-written lives of painters to Walker's Quarterly, continues the series with an interesting monograph on Joseph Farington, R.A. (1747-1821), and his less distinguished brother George. Joseph, the elder of the two brothers, if now little remembered, possessed such influence in his lifetime that he was popularly known as the "Dictator of the Royal Academy," which, however, is no criterion of his artistic capabilities. The latter were perhaps underrated, for Farington belonged to the older school of painters, and his work was consequently not appreciated by the rising generation. He was an accurate and careful draughtsman, and his colour, if not brilliant, was generally not inharmonious. His strongest forte was as a topographical artist, more especially in water-colour, and his tinted drawings executed in this medium are often both interesting and effective. It was unfortunate for Mr. Roe that his biography was in print before the large collection of Farington's diaries and letters, recently brought to light, had made their appearance at Messrs. Puttick and Simpson's, as these would doubtlessly have afforded him considerable additional material. Nevertheless, he has written an informative and highly interesting monograph, which throws a good deal of light on Farington's relations with Wilson, Lawrence, Constable, and other well-known artists, who benefited by his advice and influence. The number forms one of the best of a highly useful series, for which all lovers of early English art must be grateful to Mr. Walker.

"Matthew Maris," by Ernest D. Fridlander. (The Medici Society, Limited. 750 numbered copies at 21s. each)

Mr. Fridi vyder was a friend of Matthew Maris, and has succeeded in producing an intimate biography of the artist, giving a vivid idea of his personality. His book forms a fascinating character study of a man who apparently possessed every qualification that an artist should possess, save that of ambition, and yet whose career must be pronounced a comparative failure. The high promise and performance of his earlier years were clouded over by the long-continued barrenness of later life, when his ripe genius should have been giving forth its best fruit. It is with this last period, when Maris was settled permanently in England, that Mr. Fridlander is chiefly concerned. The story is melancholy, dealing as it does with the career of a man possessed of genius and high artistic feeling, who had thoroughly mastered the technique of his art, and who was industrious, frugal, and abstemious, and yet who could apparently achieve nothing. Maris was too fastidious; he depreciated the beautiful work that he had executed during his earlier manhood, and, striving to attain the unattainable, he painted and repainted his conceptions, blotting out much that was beautiful, but carrying forward no single picture to completion. A mystic and a visionary, he led almost a hermit's existence, scarcely seeing anyone but a few devoted friends. Mr. Fridlander retells some of the painter's earlier reminiscences, and gives many of his interesting views on art and artists. The book is illustrated with good photogravure reproductions of eight of Maris's pictures and sketches.

"Hiroshige," by Yone Noguchi. (Elkin Matthews, London and Orientalia, New York. 25s. net)

This book, printed on one side of sheets of rice-paper, and encased in a triple-jointed cover, is interesting as being a Japanese production, written by a Japanese author. Mr. Yone Noguchi has acquired an Occidental education, and understands Western art, but he writes on Hiroshige from the Japanese standpoint, and is thus enabled to interpret the inner meaning of the work of the great landscape artist with a more sympathetic appreciation of its aims and ideals than could be attained by an English or American writer. The author describes Hiroshige as "the only one native and national artist of Japan." In other words, he interprets the æsthetic sentiment of his countrymen with a certainty and skill attained by none of his predecessors or contemporaries. In expressing local feeling, however, his art loses none of its universalism. Whistler and other Western artists were able to apply his outlook to their own environment, and thus Occidental art has become subjected to his influence. The beauty of his work lay largely in its concentrationthat is, in its discardment of "the extraneous small details which were apt to blur and weaken" the vividness of his main conception. He gave the essence of nature instead of merely trying to imitate its outward semblance, and presented all his work with an exquisite balance of both form and colour. The book is illustrated with twenty extremely good reproductions in colour and monotone from Hiroshige's work, which will serve to exemplify the beauty of his art. It also contains a page of facsimiles of the artist's signatures at various periods, and other useful information.

"Art Prices Current, Vol. IX., 1915-16." Edited by G. Ingram Smith. (The Art Trade Journal. £3 3s. net)

THE ninth volume of Art Prices Current contains the record of the pictures and engravings sold at the principal London auction-rooms during the season 1915-16. As usual, it is practically exhaustive, the items embodied comprising many lots realising under a pound. The system of indexing is very sufficient, there being complete lists of all artists whose pictures or drawings have been offered for sale, with both the page and lot number of each item arranged against the name to which it belongs; while there are two separate indices for prints under the headings of their artists and engravers. The work is highly valuable for reference, and would be even more so were it brought nearer up-to-date and compiled with greater care. Though the latest sale recorded occurred over five years ago, the publication bears the appearance of having been issued with a haste that precluded efficient proof-reading. Thus on pages 257-260 there are recorded particulars of over one hundred lots from which the prices realised have been omitted; pages 95 and 96 have been apparently transposed; and all the pages of the index of engravers are incorrectly headed, thus making it appear that they refer to the artists instead of to the engravers. Glancing over the indices themselves, one finds that about half the engravings which should have appeared under the name of J. M. W. Turner have been omitted; that a similar proportion of Samuel Cousins's engravings, which came up at auction, have been attributed to the wrong artists; and that there are various minor slips. These errors, though annoying, do not seriously hamper the practical utility of the work, which still remains the most complete and valuable compilation of its kind.

"The Print-Collector's Quarterly." Edited by Campbell Dodgson, C.B.E. Vol. VIII., No. 4. (20s. a year)

THE present number maintains a high level of interest, and is, as usual, profusely illustrated. Pride of place is given to an informative article on "Dutch Woodcuts -1480-1500," by Dr. M. J. Schretlen. This is followed by an eloquent appreciation on "The Etchings and Engravings of William Strang," by Mr. Laurence Binyon, and another from the pen of Mr. Louis R. Metcalf on "The Etchings of Jules Jacquemart." A valuable series of "Notes on the History of Soft-Ground Etching" by Professor A. M. Hind, concludes with a short account of the discovery of aquatint and its introduction into England. The writer advances strong reasons for supposing that Paul Sandby was anticipated in his introduction of the medium into England by the little-known Liverpool engraver, Burdett. Peter Perez (Pery or Pever) Burdett—his name is spelt in all three ways engraved chiefly for transfer-printing on pottery, but he appears to have been a fairly accomplished and versatile artist. While Sandby's earliest known examples in aquatint did not appear until 1775, Professor Hind has found a plate executed in the medium by Burdett

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in 1771, and in 1772 and 1773 the engraver showed three unnamed plates in the exhibitions of the Society of Artists, two of which Professor Hind identifies with aquatints now in the British Museum collection, but fails to arrive at any definite conclusion regarding the third. One would suggest that a clue is given in the list of works shown by Burdett at the Liverpool Society of Artists, 1774, recorded in Mayer's Early Art in Liverpool. Burdett has three entries under his name, viz.:—(1) A Print of Banditti, engraved in a new manner after a drawing by Mr. J. Mortimer; (2) Ditto, its companion; (3) A Print of Two Boys blowing a Bladder by Candle-light, from a painting by Mr. Joseph Wright. One of the Burdett prints discovered by Professor Hind is Two Brigands threatening three Fisher-folk, which is probably taken from Mortimer's drawing entitled Robbing Fishermen, shown by him at the Society of Artists, London, 1772 (No. 222), with a companion (No. 223) At Dinner. If the identification is correct, the last-named drawing probably afforded the subject for Burdett's third engraving, which has not been discovered.

"A Catalogue of English and Foreign Bookbindings." (Bernard Quaritch, Ltd. 32s.; unillustrated, 1s. net)

Messrs. Quaritch have issued a superbly illustrated catalogue dealing with English and foreign bookbindings, and containing seventy plates, six of which are in colours A review of this interesting publication will be given in our next issue.

"Charterhouse in London: Monastery, Mansion, Hospital, School," by Gerald S. Davies, M.A., Master of Charterhouse. (John Murray. 25s. net)

To love the Charterhouse, it is not necessary to have been a Carthusian. By the inimitable genius of Thackeray, the honoured traditions of "Greyfriars" have been carried to the uttermost ends of the earth and implanted deeply in the minds of thousands who have never visited Charterhouse Square. By these, no less than by frequenters of the fine old buildings, by antiquarians and by historians, the Rev. Gerald S. Davies's volume will be received with acclamation. The history of the Charterhouse is traced from its earliest origins, being supplemented with a series of appendices giving abstracts from documents and lists of eminent Carthusians. Unlike many books of its kind, it is, however, profusely illustrated with clear reproductions from well-selected photographs of the buildings, and of the many relics of the past which they house, or which are incorporated in their fabric. author has approached his task with care and discrimination, and his book contains the obvious fruits of prolonged original research, for which he merits the thanks of all interested in the historic institution in Finsbury Square.

"The Pageant of Venice," by Edward Hutton, illustrated with Pictures and Drawings by Frank Brangwyn, R.A. (John Lane. £2 2s. net; also a Special Edition at £5 5s. net, sold out before publication)

FROM the seventeenth century and onwards, Venice has always exercised an irresistible attraction over British artists, and they have pictured it more frequently

than any foreign city. From the sterling prose of Canaletto almost in English pender in a principinal transgorgeous poetry of Turner, all moods of thought are represented in their work, and the present-day artist who would essay the theme, must have a strong and original mind if he sees it entirely with his own eyes, uninfluenced by the work of his numerous predecessors. Mr. Frank Brangwyn emerges from the ordeal with flying colours. He belongs to the Turneresque school rather than that of Canaletto; but this is merely because, like Turner, he seeks not to realise Venetian topography, but to set down the sum of the impressions it made upon his mind. The difference between the outlook of the two artists may be summed up in the statement that where Turner saw light and atmosphere, Brangwyn sees colour, Turner pictured Venice as a dream city, scintillating with light, amidst which its tall towers and palaces seemed to loom out like the unsubstantial fabrics of a vision. In Brangwyn's work the city becomes an eternal pageant of colour. Its buildings, bridges, gleaming canals, and crowded thoroughfares all merge themselves into harmonies of varied hue and tone, some almost riotous in their exuberance, while others are suggestively delicate and reposeful, yet all alike are decorative in the feeling and in the gratification they afford to the eye of an artist. Out of the twenty pictures so finely reproduced in colour, it is difficult to select favourites, for nearly all of them possess strong individual attractions. Among the more powerful effects are The Dogana, with its deep forceful reds and blues; A Canal, where a bridge in the foreground strikes a note of vehement crimson, set off by the almost black foliage of some trees to the left, the dark shadowed buildings and crowds on the right, and backed by bright orange buildings and a patch of cool blue sky; and the Rio del Cammelo, an almost overpowering blaze of scarlet, kept in place and harmonised by the restrained tones of sky and water. The S. Maria dei Frari, a delicate symphony in pale orange and brown, accented with a few touches of red, blue, and scarlet, will prove equally attractive to many tastes, and there are other pictures of the same kind which possess equal fascination. A few of the works reproduced might have been carried forward with advantage, but, generally speaking, they represent Mr. Brangwyn at his best. Mr. Edward Hutton's letterpress furnishes a harmonious accompaniment to the illustrations. He tells of the past glories of Venice, embodying in his narrative picturesque incidents and descriptions which make it highly interesting reading.

"Kate Greenaway's Pictures" (hitherto unpublished), with an Appreciation by H. M. Gundall, I.S.O., F.S.A. (Frederick Warne & Co., Ltd. £1 1s. net)

Among the warmest admirers of Kate Greenaway's work was John Ruskin. In 1882 the critic and artist met at the latter's Hampstead home, and a deep friendship sprang up. From then until Ruskin's death in 1900, she was accustomed to send him original drawings as Christmas and birthday gifts. These drawings, and some others from different sources, are now, with one exception, published for the first time in the new volume issued by Messis Trederick Warme & Co. They melade served

Miss Greenaway's most beautiful conceptions, a matter which does not surprise one, for Ruskin, though a kind friend, never allowed his friendship to temper the severe rectitude of his criticisms, and consequently the painter would have been loath to offer him anything that fell short of her best. As Mr. Cundall points out in his eloquent and interesting preface, Kate Greenaway, Randolph Caldecott, and Walter Crane were the leading lights among the artists who designed children's coloured picture-books in the "eighties," and it may be questioned if any more attractive work of its kind has ever been produced. Certainly the dainty little pictures given in the present volume make one regret that Miss Greenaway is not still among us to delight the present generation of children with her work. She was not perfect in her draughtsmanship—her more elaborate compositions are apt to be overcrowded or scattered and a little spotty in their colour -but for single figures of children, or groups of two or three, it is impossible to name anyone who has produced more delightful or charming work. Its charm lies largely in its unaffected simplicity and its apparent economy of effort. With a few strokes of the pencil and a touch or two of colour, she brings into life the most winsome of little maidens, with now and then a small and graceful boy. Nothing better in its way, or more thoroughly imbued with feminine charm and delicacy, has ever been done. Kate Greenaway's art is neither of great strength nor wide compass, but it is as fresh, sweet, and spontaneous as the trill of a lark.

"The Focus of Life: The Mutterings of Aaos," written and illustrated by Austen Osman Spare, with an Introduction by Francis Marsden. (Privately published by the Morland Press. £1 1s. net)

The most attractive feature of this publication is its mounting, and it seems a pity that the charms of clear and well-spaced type and good printing and paper were not lavished on a work which could be more highly commended. Mr. Spare shows most of his accustomed skill in his drawings, but, with a few exceptions, the undraped figure is portrayed in them with a want of reticence that inspires disgust rather than admiration. The letterpress is drawn up in a semi-poetical form, apparently modelled on the Book of Job. So far as one gathers any meaning from its recondite and involved phraseology, it expounds a philosophy which is the reverse of healthy.

"With the Cornwall Territorials on the Western Front," by E. C. Matthews. (W. S. Spalding, Cambridge. 25s. net)

Mr. Matthews's story of the work of the Fifth Battalion Duke of Cornwall's Light Infantry during the Great War is a book well worthy of imitation. It gives in a simple and straightforward manner the war record of a single unit of the huge army which helped to free France and Belgium from the German forces. Written from the contemporary standpoint of the men who took part in the struggle, it affords a vivid insight into the actual conditions of the fighting, and shows how little the combatants knew of the scope and progress of the huge battles in which they were taking part. The record of this territorial battalion was a highly distinguished one.

It received its war baptism on the Somme in October, 1916, and from then until the Armistice was in the fore-front of the fighting. The severity of the latter may be gauged from the fact that in one battle alone over half the battalion was killed or wounded. The book contains several plans and a number of illustrations, several of which, and those not the least effective, are by the author himself.

"The Blue Peter: A Magazine of Sea-Travel." (12, St. Mary Axe, E.C.3)

Although The Blue Peter may convey little as a title to shore-folk, it possesses a distinct significance for all those connected with, or who journey on, the sea. The "Blue Peter" is, in effect, letter P of the International code, which is hoisted at the foremast head of a ship in port when she is about to put to sea, as a signal for all persons concerned to come aboard her. With this explanation, the propriety of the term as a title for a magazine is immediately obvious to every one. The Blue Peter, which is intended to serve as the official magazine for a group of shipping companies, contains illustrated articles of particular interest to travellers, dealing with subjects both modern and retrospective. It is issued gratis in ships, but its price ashore is is.; annual subscription, 6s. 6d., post paid.

"Homes of the Past" (October, 1921)

SIR,—I desire to offer as brief a rejoinder as seems possible to Mr. Cescinsky's reply to my first letter.

- (1) I do not believe that leeks were the only vegetables served in a Norman home, but the choice was undoubtedly small in comparison with later times. According to your reviewer's reasoning, the sailors of old, whose only animal food—apart from fish and birds—was "salt junk," did not eat meat.
- (2) If Mr. Percy Macquoid is right in dating a china cupboard shown in his Age of Walnut as "c. 1675," such cupboards were not "unknown" in the seventeenth century.
- (3) Would Mr. Cescinsky still hold me wrong about the grandmother clock if it stood on the floor instead of on the bracket?
- (4) I did not rely entirely on South Kensington for the dates of the two pieces of furniture. My personal opinion is that they are correct.
- (5) After the Wars of the Roses, moats were. I think, retained rather as curiosities than as defences. Do not many moated sixteenth-century houses stand on the sites of older houses, to which the moats had belonged?
- (6) A good drawing often gives a more correct idea of an object than a photograph can give.
- (7) Mr. Cescinsky's use of the phrase "carried to its logical extreme" is, in my opinion, a clear indication that he has not, even now, taken my reference to the preservation of an early Victorian house "in the spirit in which it was offered."—W. H. Helm.

Str,—My reply to Mr. Helm's letter I hope to make as brief as his rejoinder.

(r) If Mr. Helm's analogy amounts to anything, salt junk is to meat as leeks are to cabbages. If he is satisfied with this, I am also.

The Connoisseur Bookshelf

- (2) I am alraid I cannot be tempted to drag Mr. Percy Macquoid into this discussion. Perhaps Mr. Helm would like to get into communication with Mr. Macquoid regarding the dating of the Duke of Leeds cupboard, to which he refers.
- (3) My objection to Mr. Helm's term of grandmother clock for the illustration which he gives, is not removed by standing it upon the floor. Whether the artist has incorrectly drawn the example from Mr. Barent's collection, I cannot say, but what he does draw is not a grandmother clock. I need not labour this point further. If Mr. Helm does not know a grandmother clock by sight, there are clockmakers to whom he could apply who would show him one. If he can imagine such a clock then placed upon a bracket, I have nothing more to say.
- (4) Mr. Helm does not state whether the South Kensing ton labels agree with the dates which he gave. In his last letter he was to visit the museum to refresh his memory. He now merely gives his personal opinion, from which I venture to differ.
- (5) Mr. Helm states in his book that moats were not dug. I said they were, at a date subsequent to the Wars of the Roses. I do not question whether they are curiosities or for defence. I never referred to this point at all. I have also no concern with the fact whether or no the moat is older than the house. It was by no means difficult to have filled the moat in had it not been required.
- (6) The only reply which occurs to me is that you pay your money and you take your choice. In this case the reader pays his money and Mr. Helm does the choosing.
- (7) I understand Mr. Helm's point as to the preservation of the early Victorian house, but cannot agree with him as to its necessity.—Herbert Cescinsky.

SIR,-On page 117 of the October Connoisseur, the reviewer of Homes of the Past states that "cabbages and green vegetables are seventeenth century in introduction into the English dietary scale." But in Gerarde's Herbal (first edition, 1597) there are illustrations and full particulars of not only various varieties of the cabbage tribe, even kohlrabi (called "rape cole"), but lettuce (including cabbage lettuce, curled or crompled lettuce, etc.), artichokes, asparagus, broad beans, twelve sorts of kidney beans, carrots, cucumber, endive, garlic, leeks, chives, marrows and gourds, onions, parsnip, parsley (with leaves "crisped or curled like fannes of curled feathers ''), beetroot, radishes, rhubarb, turnips, mustard, cress, peas, round and prickly spinach, etc., besides numerous herbs. Gerarde also gives the first picture of the potato, which he had growing in his garden in Holborn! Some of these are in the Great Herbal, 1526 (first edition), of which I have only an incomplete copy, the first English herbal, and no doubt many of them were in English gardens in Norman times and earlier. -NELSON M. RICHARDSON.

SIR,—Mr. Nelson M. Richardson objects to my statement that cabbages and green vegetables are of seventeenth-century introduction into the *English dietary scale*. He then gives a list in which he confuses roots

with green vegetables. He has also been a fastro by the fact that many of these were grown, but were not used for food. His example of potatoes, for instance. Onoting from Chambor Lines Space and a Potatic I find that "the potato was first brought to Europe by the Spaniards in the beginning of the sixteenth century, and was introduced into the Netherlands, Burgundy, and Italy, but only to be cultivated in a few gardens as a curiosity and not for general use as an article of food. It long received throughout almost all European countries the name of the sweet potato, which is the plant or tuber meant by English writers down to the middle of the seventeenth century in their use of the name potato." It then goes on to refer that it was imported a third time from America in 1623, but it was a long time before it began to be extensively cultivated.

Gerarde, in his *Herbal*, gives a figure of it under the name of "Batata Virginiana," but so little were its merits appreciated that it is not even mentioned in the *Complete Gardener* of London and Wise, published nearly a century later in 1719.

Space considerations forbid a more lengthy reply to Mr. Richardson's letter.—Herbert Cescinsky.

This correspondence must now cease.—ED.]

"Horses and Movement," from Paintings and Drawings by L. D. Luard, with a Foreword by Martin Hardie. (Cassell & Co., Ltd. 15s. net)

To convey a suggestion of swift movement is a task of great difficulty to an artist. Unless he is careful, the objects he depicts look as though they had become suddenly petrified while in motion, and the effect is one not of life and energy, but of suspended animation. Mr. Luard fully explains the why and wherefore of the difficulty and the best means of overcoming it in his " Note on the Drawing of Movement," but by far his most important contribution to the subject is comprised in the eight reproductions in colour and the twenty-four in half-tone taken from his original works. These are all concerned with horses, and show them in varied phases of actiongalloping, trotting, rearing, straining at heavy loads, or almost, but not quite, quiescent. They are the creation of an artist who thoroughly understands his work. Even the slightest sketch is impressed with a sense of force and dynamic energy, while all of them are essentially true to nature in their draughtsmanship, lighting, and atmospheric effect. It is a work that should be of great utility to the student, and its illustrations are sufficiently beautiful to induce a layman to secure it for its own sake. Mr. Martin Hardie's foreword contains a short account of Mr. Luard's career and an appreciation of his work, and should help a reader to a fuller appreciation of the contents of the tastefully mounted volume.

"Unknown Kent," by Donald Maxwell. John Lane. 12s. 6d. net)

MR MAXWELL has turned from his journeyings in the Nearer East to the exploration of the homeland, and gives us a volume on *Unknown Kenl*, written with the same lively zest and illustrated with the same sentient brush and pen that were so happily represented in his earlier works. His book resolves itself into the account of a setter of inland voyages of discovery taken on foot

or in motor. Mr. Maxwell set off on various quests-for lost and forgotten Roman roads, old water-mills, former islands that now form an integral portion of the mainland, and other past and present features of the country, confining his explorations to that portion of Kent which lies east of an imaginary line drawn between Gravesend and Rye. Much of the ground he covered is familiar to the tourist, but Mr. Maxwell regards it with unconventional eyes, discovering much that is generally overlooked, and succeeds in investing it with new charm and attraction. His pen-and-ink drawings are very delightful; one would suggest them as models for the amateur sketcher were it not that their apparent ease is deceptive, and that their fluent sentient line would become formal and laboured if imitated by a less masterly hand. The examples in colour are very effective in their simplicity. Most of the reproductions have apparently been made in only two printings, and it is wonderful how well the actual hues of nature are suggested by the combination of two colours alone.

"Four Plays for Dancers," by W. B. Yeats. (Macmillan & Co., Ltd. 10s. net)

THE four plays, written by Mr. Yeats in blank verse, are intended to be acted by masked players in an ordinary apartment, where the actors are not separated from the audience by any mechanical means, and the stage properties are of the simplest. A black cloth, decorated with a weird though attractive panel decorated in gold, held by the players, forms one of the most important; other squares of cloth are used to symbolise scenery; while the masks and dresses of the performers pretty well exhaust the list of properties required. Only one of the plays-" At the Hawk's Well "-has been actually acted, and this proved a great success, the unconventional yet beautiful masks modelled by Mr. Edmund Dulac, and the music he composed, contributing largely to this result. The other three pieces in the present volume are "The Only Jealousy of Emir," "The Dreaming of the Bones," and "Calvary." Profound mysticism characterises the entire quartette. They are distinguished by simple but dignified poetical diction, and their great power of suggestion. The first of the pieces appears to possess most dramatic significance, though the next two pieces would probably also act well. The "Calvary," from its subject, would not be suitable for staging even in a private drawing-room.

"Everyday Life in the Old Stone Age," written and illustrated by Marjorie and C. H. B. Quennell. (B. T. Batsford, Ltd. 5s. net)

In this little volume the authors have more than repeated the success of their History of Everyday Things in England. In language simple enough for a child to understand and sufficiently interesting to compel attention, they have briefly explained the main facts of geological history, and then told the story of primitive man from his earliest appearance on the earth until the dawn of recorded history. The facts given are all in accordance with scientific discovery, and the authors, instead of

drawing on their imagination for the doings of prehistoric man, have described them from the records made of the lives and customs of primitive races, either still in existence or which survived until a comparatively short time ago. The differences in appearance and intelligence between the Neanderthal man, the Piltdown being, and the other early types of humanity, are all clearly explained, and the story of the beginnings of the human race is unfolded in a fascinating manner. The book is well illustrated, and there is an admirable comparative chart showing the different varieties of men and animals flourishing at different geological periods.

"Small Talk at Wreyland," by Cecil Torr. (Cambridge University Press. 9s.)

FEW sequels rise to the same height as their originals, but the second series of Mr. Cecil Torr's Small Talk at Wreyland is among the rare exceptions, for it fully maintains the same high level of interest as the initial series. One can best describe Mr. Torr as a second Gilbert White, who has enlarged his sphere of observation, so that, instead of merely taking in the natural history of the countryside, it is extended to every phase of life and archæology. The author who avails himself of the contents of old letters and diaries is distinguished by the same acute power of observation as the historian of Selborne, and, like him, invests his records with perennial freshness and charm. He writes of bygone customs and country lore, introduces us to quaint survivals, and every now and then rambles further afield, so that he is able to give us the results of observations made abroad and some interesting anecdotes concerning antique curios and their collectors. One might say that the latter will make a special appeal to readers of The Connoisseur, but this would be hardly fair to the remainder of the book, for all of it is interesting, and often the items relating to local customs and nearly-forgotten lore are the more engrossing, because they reveal phases of life and thought with which one is imperfectly acquainted.

"Simple Furnishing and Arrangement," by Helen and John Gloag. (Duckworth & Co. 10s. net)

This book has been written to provide practical suggestions for furnishing any house large or small, and it should be especially useful to readers with small houses or possessed of only moderate means, for the authors do not advocate the adoption of period rooms. They favour the combination of old with modern furniture and decoration so long as the effect is harmonious, and do not seek to sacrifice comfort for æsthetic considerations. The work is illustrated with photographic reproductions of typical interiors, which, if not particularly striking, are generally tasteful and restful. There are also numerous illustrations of pieces of period furniture, generally correctly named and dated, though one notices a seventeenth-century chair described as "sixteenth," and an oak chest called a "coffer." The authors give a number of useful hints, and the book should certainly be of value to people engaged in house-furnishing who are distrustful of their own taste and judgment.





MONSIEUR CALVET, FOUNDER OF THE ÉCOLE DES BEAUX-ARTS, AVIGNON BY HYACINTHE RIGAUD 1659 1743)
In the passession of Mr. Francis W. Mark





New Light on Jacopo Bellini

THE 'Italian artists of the first half of the fifteenth century have for many of us almost as much attraction, if not more, than the greater masters whose precursors they were. Their simple lives, as yet briefly told, often enveloped in uncertainty, if not in mystery, have, it would seem, a special fascination for students who like

to explore what is still terra incognita. In contemplating the works of the Italian Ouattrocentists—the churches of Brunelleschi, the sculptures of Donatello. of Jacopo della Ouercia, the paintings of Masolino and Massacio, of Gentile da Fabriano and his great pupil, Jacopo Bellini, with their powerful expressiveness and their intimate impress of anindwelling soul - we cannot but regret that so much of their work has perished. This is more especially the case with Iacopo Bellini, the founder of the Venetian

By Louise M. Richter

scanty information we have of him might be summed up in a few sentences. Born in Venice about 1400, and a son of Niccolo Bellini, a metal-worker, he was apprenticed at an early age with Gentile da Fabriano, who at the time worked in Venice, and subsequently followed him to Florence, where Gentile had received important commissions.



No. I. THE LEOOD OF THE REDITMER NATIONAL GALLERY

AY GOVANNI BELLINI

Among them was The Adoration of the Kings for the Strozzi Chapel of Santa Trinità, now at the Academia in Florence, and an altarpiece for the Church of San Niccolo, the centre-piece of which, lent by the King, is now at the National Gallery. An incident recorded at some length in the Arch. di Stato at Florence throws a not unfavourable light on voung Jacopo Bellini's character, and no less on the peculiar enstoms and morals of those times. On June 11th, 1423, as recorded in the In herein di State, Some hors touch to

school. The

amusing themselves in throwing stones into the courtyard where Gentile da Fabriano had temporarily placed his carved frames and pictures. On the instigation of his master, Jacopo tried to prevent them, and argued with the eldest of the miscreants, a certain Bernardo, son of a notary, telling him that his mischievous act was not in accordance with his age, for he was, in fact, almost as tall as a man. But Bernardo only made fun of him. From words they passed to blows. Jacopo at last hit his opponent with a stick on the arm to prevent him from throwing another stone on his master's property. This bold act was immediately reported to the father of the boy. As matters turned against Jacopo, he, being a stranger in the city of Florence, thought it wise to disappear, perhaps even on the advice of his master, Gentile Fabriano, himself not a Florentine. So we are told that Jacopo Bellini, then about twenty-three years old, went to sea on one of the galleys which were cruising between Livorno, Genoa and Barcelona. No doubt he landed subsequently at the above places in trying to find work to do, and which he most probably secured. When he at last returned to Florence, after a year, to find his master, to whom he was much attached, and thinking that his quarrel with Bernardo was long forgotten, he was, on the contrary, arrested and threatened with prison unless he paid twenty-five lire to the notary's son. But fortunately the Signoria intervened, and set him free on condition that he subjected himself to the following penitence: to walk bareheaded and candle in hand, and preceded by trumpeters, to the Church of San Giovanni on Easter Day. After this humiliating incident, he left Florence for good, and returned to Venice.

He married in 1425, and became the father of the famous Giovanni and Gentile Bellini, who were his pupils, and, as Vasari points out, soon by far surpassed him—a circumstance which induced the biographer to neglect the talents of the father. In this connection it should be noted that some writers, like Professor Rosini and Zanetti, and also the Anonimo of Morelli, state Giovanni to be the elder son, and not Gentile, as Vasari was the first to assert.

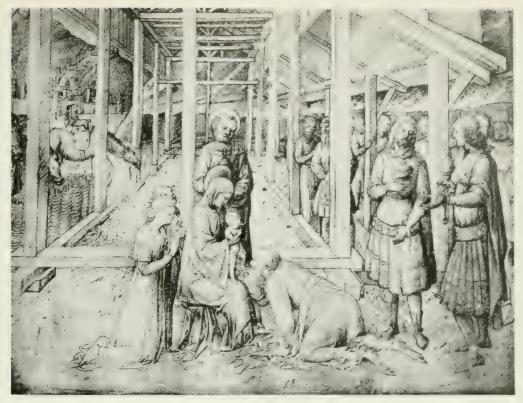
As already mentioned above, the greater part of Jacopo Bellini's works has been destroyed, either by fire, like his frescoes at the Scuola San Marco, as early as 1485, or by wanton vandalism, as was the case with his famous *Crucifixion* at the Cathedral of Verona, because of the ignorance of a Canonicus in the seventeenth century, who was intent on introducing architectural alterations

in the chapel. An engraving in Rosini's stories, made before its destruction, shows the importance of this work. Another Crucifixion by him, with numerous figures, formerly in the Archiepiscopal Palace at Verona, has been transferred to the Museo Civico of that town, but reckless restorations have left few traces of the master. Far better preserved is the signed crucifix which Jacopo painted for the Bishop Memmo, who, with pious solicitude, kept it locked up in a cupboard of the Sacristy, from whence it was later removed to the Museo Civico. The majestic figure (over life-size) of Christ suspended on the dark cross against a blue sky, with faint rocks in the background, is most impressive. Less idealistic than Fra Angelico's representation of the Crucified Christ, Jacopo Bellini adheres rather to nature, and is anatomatically more accurate.

Numerous drawings for crucifixions are especially to be found in the Paris Sketch-book. One of the most impressive versions ever made of Golgotha is a well-preserved drawing representing three crosses, erected on a deserted and stony plain, with faint barren rocks in the background. Walking past them is a solitary figure of a man carrying a wooden pole. Involuntarily one wonders if he be the man whose sinister task it was to erect the crosses.

The Anonimo Morelliano mentions a panel (unfortunately also lost sight of) known by him to have been signed, "Jacopo Bellini, Zuane e Gentile," a joint work by him and his sons, which had been commissioned for the Church of S. Antonio at Padua, intended to adorn the sepulchre of the great condottieri Gattamelata, whose equestrian statue in bronze was erected by Donatello in that city. There is a sketch of it in the Louvre. It certainly is not without significance that, when Jacopo Bellini was summoned in 1455 to Padua to paint the above panel, there flourished in the same town the school of Francesco Squarcione, whose famous pupil was no less an artist than the young Andrea Mantegna. It is well known that the latter was henceforth much attracted by Bellinesque art, which greatly influenced him in his future work, incurring thereby the great displeasure of his master. Indeed, the spell that Jacopo Bellini's drawings exercised on Mantegna can be clearly seen in more than one of his pictures-The Agony in the Garden, at the National Gallery (No. 1417); and also in his Predella picture at Tours. The original suggestion for this treatment of the subject was also followed by his son, Giovanni Bellini, as can be seen in that other Agony in the Garden (No. 726), which is, however, differently

New Light on Jacopo Bellini



No. II.—Addration of the magi - drawing by Jacopo Bellini - from the louvre sketch-look

arranged in the background; for both he and Mantegna were far too great not to put into their work, however much it may have been influenced by the older artist, their own individuality. Carpaccio, too, in his paintings at

the Oratorio degli Schiavone in Venice, is clearly influenced by the same prototype.

Ridolfi mentions yet another later work of Jacopo Bellini where he again availed himself of the help of his two gifted sons, and which



No. III.-Adoration of the mage by gentler bettere in the national gallery

BY JACOPO BELLINI



DRAWING BY JACOPO BELLINI

NO. IV.- MADONNA AND CHILD FROM THE LOUVER SKETCH-BOOK

has likewise disappeared. It represented scenes from the life of the Virgin, and had been commissioned by the Confraternity of S. Giovanni Evangelista at Venice. Sansovino, in his book on Venice, gives a description of this picture, one of the scenes being The Adoration of the Kings, which has come down to modern times in a drawing from the Louvre Sketchbook (No. ii.). Here, again, the group of the Virgin and Child has been used by Gentile Bellini for his picture, an Adoration of the Magi, which has come to the National Gallery (No. 3098) by the Layard bequest (No. iii.). The turbaned retinue of the Magi, which here supplants the knights and shepherds in Jacopo's drawing, recall the well - known fact that Gentile Bellini had been at Constantinople, where he was a great favourite of

the famous Sultan Mohammed II., whose portrait he was allowed to paint, and which is another bequest by Sir Henry Layard to the National Gallery. It is, in spite of unwise restorations, not devoid of great interest (No. 30991).

There is yet another picture at the National Gallery which recalls a drawing of St. John the Baptist preaching, in the Louvre Sketch-book (No. vi.). It is the figure of Christ in the mystic little painting called The Blood of the Redeemer



No. VI.—st. john preaching from the Louvre skeich-book

DRAWING BY JACOPO BELLINI

(No. i.), by Giovoim Bellini (No. 1233).

In this con. nection one would atten like to mention another picture (measuring 27 in. by 18 in.) representing the Virgin and Child, which has been not long ago identified as being an early work of the master, based on comparison with some of his other, Madonnas, e.g., at the Acadenna in Venice, and the Uffizi, at the Lochis collection at Bergamo, at Lovere and Milan. In this panel (see Plate) the Virgin appears as the Oueen of Heaven adorned with a crown ornamented with rich jewels, similar to those in the crown of the Madonna at Lovere, and in the Louvre Sketchbook (No. iv.). The large nimbus that encircles the head of the Virgin reveals an inscription in Byzantine letters, which can be deciphered as, "Але Матта

Omnia." As on the drawing here reproduced, her head is shrouded in a mantle on which is placed the crown. It falls down in elegant pleats, which have great similarity with those in his other representations of the Madonna. The mantle is held together by a clasp, and is of a deep blue colour, hemmed in with a flowery pattern, which is also to be detected on a page of his drawings showing silk and brocade as made in the fourteenth century at Genoa and Venice,

which he had evidently copied for this use. Whereas the face of the Madonna shows some signs of restoration, the Infant Christ, seated on his mother's knee, has remained intact, in spite of the five hundred years which have passed by. Clad in a diaphanous sea-green garment, He holds a redbreast in His right hand, a bird which is introduced also in his picture at Milan and in the Madonna at the Lochis Gallery at Bergamo. In the gilded background appear cherub heads with unusually large nimbuses, such as we find again in a drawing with "God the Father" in the centre, in the Paris Sketch-book. The flower of purity, which the Virgin holds up with her right hand, reminds us of the famous altar-piece by Gentile da Fabriano at the Colonna Gallery, where the Madonna is represented also, in the act of holding up this symbol of innocence. It recalls Jacopo's connection with his master.

According to a tradition connected with the picture, it was brought to England during the Spanish wars. Whether Jacopo Bellini painted it in situ during his rambles, after he had suddenly to leave Florence, or whether it had been acquired later on for a Spanish church, remains as yet uncertain. But it has been rightly said that a touch of mysterious romance clustering round an old painting often rather adds to its interest by leaving room for further investigations. On account of its size and shape, this Madonna and Child is believed to have been used as a gonfalone for church processions.

However fascinating Jacopo Bellini's Madonnas may be in their solemn repose, it is even more by his famous drawings and masterful sketches that he excites admiration. In 1471, after his death, we hear that his wife Anna disposed of a volume of drawings in pencil and chalk by giving them to her son Gentile, who in his turn made them over in his will to his brother, Giovanni Bellini. This was the very volume which was subsequently owned by the collector Gabriel Vendramin in Venice, and which, after passing later on through several hands, at last landed safely in 1884 at the British Museum. A second volume, containing chiefly pen-and-ink drawings with occasional tints of colours, was only recently discovered in a French château in Guyenne. On the advice of the late M. Courajod, who was the first to recognise its great value, it was acquired by the Louvre. Whereas the drawings of the British Museum (vol. i.) are faded and often nearly undiscernible, those of the Louvre are much better preserved. Some, however, have evidently been retouched either by Gentile and Giovanni Bellini, Jacopo's own sons, or by later pupils. There still exists an authentic letter of Gentile Bellini addressed to the Duke of Mantua, who had asked of him a drawing that his father had made of the city of Venice. Gentile replied that he would first reinforce the original with pen and ink, as it had become very much obliterated.

In perusing the pages of both these volumes, one perceives that, in many cases, their contents are undoubtedly related to each other. In both, the court life of Ferrara and the incidents which occurred there about the middle of the fifteenth century are most vividly represented. The eagle with its spread wings, the coat of arms of the House of Este, occurs frequently: e.g., on the roof of the house, where the birth of the Infant Christ is represented; then again on branches of arid trees, or on bases of funeral monuments.

It seems that Jacopo Bellini was one of the first, like other great artists after him, to take a lively interest in the excavation of Roman antiquities. In the vicinity of the old Este —Ateste—an inscription on a funeral tombstone dedicated to a T. Pullius Licinius was discovered. He introduced it on one of his drawings (the basis of a monument) of the Paris Sketch-book, and Andrea Mantegna, too, reproduced this very same inscription on one of his frescoes in the Eremitani Chapel at Padua. Considering that these varied sketches by Jacopo are from the hand of a Venetian, it is surprising that there should be so little that recalls Venice, except for a drawing representing the Annunciation, where there occur behind an arch the two towers of the "Fondaco dei Turchi," which had been in the fifteenth century the residence of the Estes. There are no gondolas, no palaces on the Gran Canale, no Doge Palace. It is true that an old Index speaks of a few ships, and of architecture with the Doge Foscari. But, curiously enough, just these papers are missing. What are chiefly represented in these wonderful sketches are vast architectural buildings with columns and porticoes, fountains and cupolas, wherein are discovered casual Biblical scenes, processions of courtiers following Salome up a flight of stairs as she carries the head of St. John to Herodias.

In conclusion, attention must be drawn to the exquisite drawing of a flower, an iris (No. v.), painted by the master, after nature, in water-colours. It is contained in the Louvre Sketch-book, and can vie with Albrecht Dürer's Marigolds and Lilies of the Valley. Venturi, in his L'Arte di Ferrara, tells us that Bosso d'Este gave to Angiolo da Siena a present of 800 lire, for which this artist, in exchange, had to offer him every year at Easter-time a painted flower. It is most probable that this iris of Jacopo Bellini was also meant to be a homage for one of the flower-loving Este princes.



Primaeval Art in the Twentieth Century By Major Robert Whitbread

The author of this article was Acting Inspector of the Yambio District, in the Bahr-el-Ghazel Province of the Anglo-Egyptian Sudan, not many years ago. In the course of his duties he had to travel round his district and adjust every matter which was brought to his notice, as well as a good many more which were not, but which needed adjusting quite as much. He found it extraordinary how little even quite a simple picture conveyed to the mind of a native of those parts, who would frequently be unable to hold it the right way up. This defect is probably due to the almost entire absence of native drawings.

The writer. indeed, can only recollect two occasions on which he came across drawingson the walls of huts. A photograph was obtained of one of these. while the author made a careful copy of a portion of the other. which occurred on the walls of a sheik's hut in the Sudan, near the Belgian Congo border. The copy, which forms the

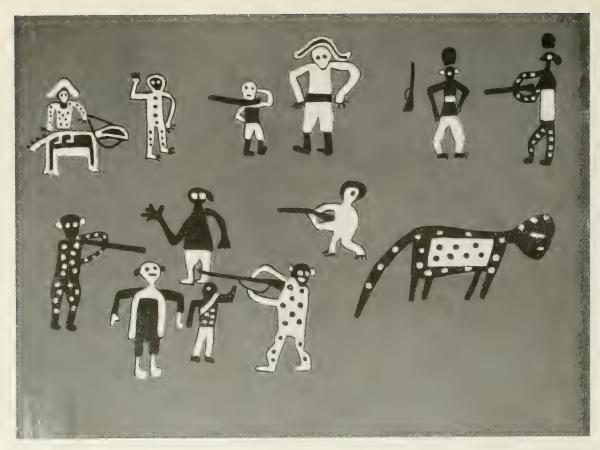
subject of one

of the illustrations, exactly follows the original, which was drawn on the dried mud with charcoal and a sort of whitewash. This particular composition is remarkable in that it represents a horse and its rider in the top left-hand corner. The "artist" can only have seen a single horse in his lifetime, since no other ever came to that neighbourhood. Mules and donkeys were generally used by the officials for riding or transport, as they did not die from the bites of the fly. The rider's curious curved hat is probably intended for a "Wolseley" helmet, such as would be worn by any British official out there; the other head-

dresses are presumably "tarbooshes," as worn by the Sudanese soldiers. The pictures are more or less self-explanatory; where they are not, the author is helpless to assist in elucidating the difficulty. Modesty kept the "artist" anonymous, so that no explanation could be obtained of doubtful incidents portrayed in these primitive emanations of the divincafflatus.



No. I.—CURIOSITIES FROM THE BAHR-FI-GHAZEL PROVINCE, SUDAN, INCLUDING A LARGE DRUM FASHIONED AS AN ANIMAL. IN THE MUSEUM KHARTOUM



No. II.—WALL PAINTING IN A SHLIK'S HUT, BAHR-EI-GHAZEL PROVINCE, SUDAN



No. III. - DRAWINGS ON WALL OF MUD HUT NEAR YAMBIO, BAHR-EI-GHAZEL PROVINCE



MADONNA AND CHILD BY JACOPO BELLINI





Primaeral Art in the Twentieth Century

Apart from these drawings, there appeared to be little other attempt at artistic expression in the district, althoughsome drums, and two wooden figures, which were presented to the writer by a sheik, proved that woodcarvers of a sort were not entirely lacking. One of the illustrations (No. i.) to this article



No. IV.—' THROWING KNIVIS," FROM THE BAHR IT GHAZIT FROVINCE SUDAN

shows some curiosities from the Bahr-el-Ghazel Province at the Museum in Khartoum, most prominent being a large drum fashioned as an animal.

The "throwing knives," products of another craft,

are made according to a traditional shape, but, entrousts. enough, the natives did be expert at hurling them. It mu - h remembered that the drawing - illiitrated were executed by means of the 1111/0-1 1111 whereas the European enthusiasts,

who exult in their "return to the primitive," are able to avail themselves of all the resources of civilisation without, in many cases, obtaining such virile effects.



No. V. Two wooden eigenes given to the α therby a sheek of the bank it graphs province



Shoulder=belt Plates of the Fencible, Militia, and Volunteer Regiments By Major H. G. Parkyn

This article is intended to deal with a few of the shoulder-belt plates worn by the various regiments of Fencibles, Militia, and Volunteers that were in existence at the commencement of the last century. Details regarding the arms and equipment of these corps are very hard to obtain, few records having been left of their services.

FENCIBLES.

These were regular troops raised for home service only, and, in priority, ranking next to the regular regiments of the Army, and before the Militia.

The first regiments to be raised were the "Argyle" and "Sutherland" Regiments. Both these corps were formed in Scotland in 1759, and disbanded at the close of the Seven Years War (1763). War breaking out once more in 1793, it was found necessary again to raise Fencible corps for the purposes of defence, and a considerable number were formed, the men being at first enlisted for service in their county only:

but the following year, on more corps being formed, enlistment was for service in Great Britain and Ireland. In a few corps enlistment was for service in Europe, while one was for Newfoundland and North America. Very little information is available about the uniform, equipment, and services of these corps, especially in the case of those raised in England, Wales, and Ireland. Much useful information regarding the Scottish corps will be found in the following books:-An Old Highland Fencible Corps, by Captain I. H. MacKay Scobie; being the history of the Reay Fencible Highlanders. (In this work is an illustration of the shoulder-belt plate, which shows the regiment to have worn an oval silver plate, with the design of the Star of the Order of the Thistle with a crown above, and the title "Reay Fencibles" round the top edge, the whole being incised. In addition to the history of the corps, there are excellent appendices giving much useful information regarding the various corps of



Nos. I. and III.—officer's shoulder-belt plates, 3rd argyll and royal many fencibles (royal united service institution)



Nos. II. ROYAL UNITED SERVICE INSTITUTION), IV. AND IX.



Nos. X., XI., and XII. (no. XII., royal united stryicl institution)



Nos. XIII., XIV., AND XV. (NOS. XIV. AND AV. ROYAL UNITED SERVICE INSTITUTION)

The Breadalbane Fencibles, Perthshire Cavalry and Infantry Fencibles, the Drummond of Perth Fencibles, and the Royal Clan Alpine Fencibles, are dealt with in the Marchioness of Tullibardine's Military History of Perthshire, 1660-1902. (In this work the buttons of the Breadalbane Fencibles are described as of white metal, with the letters B.F. within a scroll inscribed with the motto, "Nemo me impune lacessit." Above the scroll was a crown, and beneath it were two sprays of thistle. From an illustration of the sporran worn by the regiment, it would appear that the same design was worn on an oval plate at the top part of that ornament, and it is highly probable that this was also the design of the shoulder-belt plate.) The buttons of the Royal Clan Alpine Regiment were of gilt metal, and had in relief the design of a thistle below a crown, and round the rim the title of the regiment.

The Rothesay and Caithness Fencibles are dealt with in the British Military Library, Volume II., but beyond the fact that the plates were oval and of silver, no information is obtainable.

The Aberdeenshire, Banffshire, Northern and Strathspey Fencible Corps are dealt with by J. M. Bulloch in his book, Territorial Soldiering in the North-East of Scotland during 1759–1814, but no information regarding their dress is given.

A corps called the "Ancient Irish" served in Egypt during the campaign of 1801, but was disbanded soon after. On the buttons of the regiment was displayed in relief an Irish harp, with the title round the rim.

The plate worn by the Gloucester Fencibles is shown in Almack's book of Regimental Badges worn One Hundred Years ago. The plate, which is silver and engraved, is oval, and has the design of a star of eight points inside a circle with the title. The rim of the plate is edged with a circle of lines pointing outwards.

Nearly all the Fencible corps had disappeared by the end of the year 1802, many of the men having been enlisted for general service in the regular Army.

No. i.—Officer's shoulder-belt plate; 3rd Argyll Regiment of Fencibles, which was raised in 1784, and commanded by Colonel Archibald M'Neill. The regiment wore the kilt and belted plaid. The plate is of burnished gilt, with the design in relief.

No. ii.—Officer's shoulder-belt plate; Strathspey Fencibles. The official title of the regiment was "Sir J. Grant's Regiment of Fencibles." They were raised in March, 1793. Consisted of eight companies, and wore the kilt and belted plaid.

No. iii.—Officer's shoulder-belt plate; Duke of

Atholl's, or the Royal Manx Fencibles. A gilt plate with the design in relief. The plate (which is No. 986 in the museum of the Royal United Service Institution) was found behind the rafters of a cowshed in the Isle of Man. A second battalion was raised in 1795, but both were disbanded early in the nineteenth century.

MILITIA.

The Militia are the descendants of the ancient Constitutional Force of Great Britain, and date back to the very earliest period of the nation's history. Previous to 1881, the various Militia regiments existed as separate units, and had their own titles, regimental numbers, uniforms, and badges, these last being, as a rule, derived from the insignia of the county with which they were connected. But, in 1881, the various regiments lost all their individuality, and were linked to the regular line regiments of their respective counties. In many cases their old badges were adopted, and are still displayed by the regular battalions, for, strange to say, although most regular infantry regiments were given County titles as far back as 1782, few had, previously to 1881, worn any badges or device denoting their County connection. The same Army Order of 1830 which ordered regular regiments to have gold lace and appointments, ordered Militia regiments to have silver; prior to the Order many had worn gold. In some cases Militia units had been awarded special badges connected with services rendered; for instance, the Staffordshire Militia were granted by H.M. King George III. the badge of the Round Tower of Windsor Castle, to commemorate the fact that the regiment had garrisoned the royal residence during the Napoleonic wars, a time when many attempts were made to corrupt the loyalty of the Army. The design was displayed after 1881 by the officers of the South Staffordshire Regiment on their sword waist-belt plate, until that article of dress was abolished.

The Somerset Militia long wore as their badge the crest of the Duke of Monmouth, who was captured by a detachment of the regiment after the battle of Sedgemoor.

The Castle of Exeter, now displayed by all battalions of the Devonshire Regiment, was the ancient badge of the Devon Militia.

The badge of the horseshoe worn by the Northamptonshire Regiment is inherited by them from the Rutland Militia, who were united to the Militia of the county of Northampton in 1860. The shoe is part of the arms of the ancient borough of Oakham, to which, according to tradition, it was the custom for all royalty passing



No. V.—PRIVATE'S SHOULDER-BUIT PLATE, CAMBRIDGE MILITIA, C. (NIO (R.U.S.L.) No. VIII.—OFFICER'S POUCH-BELT PLATE, HUNTINGDON RIFLE REGIMENT OF MILITIA

through for the first time to present a golden horseshoe.

Also of ancient origin is the rose worn by the Hampshire Regiment, which was granted as a badge to the city of Winchester by King Henry V. on his way to France in 1415, the year of the battle of Agincourt.

No. vii. shows the design in use by the Hampshire Militia on the officer's shoulder-belt plate of the 1840 period.

The 2nd Royal Surrey Militia were, in 1803, granted the badge of an eight-pointed star by the Duke of York as a mark of His Royal Highness's satisfaction with the state of the regiment when reviewed by him at Ashford.

The officers of the 6th Battalion Middlesex Regiment, the old East Middlesex Militia, are still allowed to wear as a collar badge on their mess jacket, the badge of a five-pointed Saxon crown, the battalion claiming descent from the armed forces of the time of King Alfred.

The bear and ragged staff was the badge of

the Warwick Militia, and was worn as a collar badge for some years after 1881 by all battalions of the regiment.

The crest of the Hon. George Pitt, afterwards Lord Rivers, is worn by the officers of the 3rd Battalion Dorsetshire Regiment on their mess jackets.

The Lancashire Militia regiments all wore as their badge the Red Rose, while the White Rose figured in those of the Yorkshire Militia.

The badge of the White Horse of Kent, with the motto "Invicta," was the ancient badge of the Militia of the County. Other badges contributed by the Militia to the regular battalions are:—The badge of a "hart crossing a ford," worn by the Bedfordshire and Hertfordshire Regiment, which is the old badge of the Hertfordshire Militia, and is derived from the county arms; and the "stag under an oak," worn on the helmet plates of the Royal Berkshire Regiment since 1881, which comes from the Royal Berkshire Militia.

Several shoulder-belt plates of Militia regiments

are shown in Almack's book of Regimental Badges worn in the Army One Hundred Years ago. The Huntingdon Militia are shown as wearing the letters H.M. below a crown, on a gilt oval plate

mounted in gilt metal, with the exception that the rose is in silver.

No. viii.—Officer's pouch-belt plate; Huntingdon Rifle Regiment of Militia, now 5th Battalion





Nos. VI. and VII.—OFFICERS' SHOULDER-BELT PLATES BEDFORD L.I. (1854-5) AND HAMPSHIRE (C. 1840) MILITIA REGIMENTS

with a silver rim. When, in 1852, they became Rifles, they wore as a pouch-belt plate a silver garter inscribed "Huntingdonshire Rifle Regiment of Militia," in the centre being a hunting scene, the whole surmounted by a crown (see No. viii.).

No. iv.—Officer's shoulder-belt plate, circa 1800; Dumfriesshire Militia, now 3rd Battalion King's Own Scottish Borderers. Gilt plate with engraved design; this design was very popular with the Scotch Militia, and was worn by several regiments.

No. v.—Private's shoulder-belt plate, circa 1810; Cambridge Militia. A stamped brass plate. The badge, which is No. 606 in the collection of the museum of the Royal United Service Institution, was dug up on Woolsthorpe Hill. The Cambridge Militia were raised in 1760, and were disbanded in 1908 as the 4th Battalion Suffolk Regiment.

No. vi.—Officer's shoulder-belt plate, 1854-5; Bedford Light Infantry Militia, now 3rd Battalion Bedfordshire and Hertfordshire Regiment. The plate is burnished silver, with the design of a crowned bugle horn, the regimental number 18 and a scroll below, with titles all in gilt metal mounted on a silver cut star of eight points. The regiment was made Light Infantry in 1854, so this plate could have only been worn for a short period.

No. vii.—Officer's shoulder-belt plate, circa 1840; Hampshire Militia, now 3rd Battalion Hampshire Regiment. Plate burnished silver, with the design King's Royal Rifle Corps. The badge is all silver, and displays the County arms, being a play on the word "Hunting." The regiment was formed into a Rifle Corps in 1852.

THE LOCAL MILITIA

Was established in 1808 to supplement the regular regiments of Militia, and in order to take the place of Infantry Volunteer Companies. Over 250 of these regiments were raised, and many of the Volunteer corps and associations raised previously were absorbed into them. The force was abolished in 1815, four days after the battle of Waterloo.

No. ix.—Officer's shoulder-belt plate; East Brecon Local Militia. The plate is a burnished gilt one, with the design mounted, the three feathers being in silver, and the rest of the design in dead gilt. The corps was raised in 1808, and was commanded by Lt.-Col. Richard Davis.

No. x.—Officer's shoulder-belt plate; Royal Highland Perth Local Militia. A very fine plate, the design being engraved. The garter is of white metal, the centre of the badge being burnished gilt. The corps, which was commanded by Lt.-Col. Robert Stewart, was raised in 1808.

No.xi.—Officer's shoulder-belt plate; Royal Cornwall Local Militia. A gilt plate burnished, the design being mounted. The corps, which existed from 1808, was commanded by Lt.-Col. Lord John Eliot.

No. xii.—Officer's shoulder-belt plate; East Somerset Local Militia. The regiment was formed in 1808, and was commanded by Lt.-Col. William Woodforde. The plate is gilt, with a design mounted in silver.

YEOMANRY AND VOLUNTEER CORPS AND ARMED ASSOCIATIONS.

The years 1793-1804 saw this country threatened with the danger of invasion by Napoleon, and, as was the case with the commencement of the late war, a huge wave of patriotism swept through the kingdom, with the result that there sprang up all over the country numerous volunteer corps and armed associations, there being, in fact, hardly a village of any size that did not boast a corps of some kind, and corps such as the "Loyal Bunny Infantry" and the "Maidstone Water Fencibles" sprang into existence. These corps and associations naturally varied very considerably in size, efficiency, equipment, and clothing, some being turned out regardless of expense, while others could hardly be termed armed. Most of the Mounted Volunteer Corps assumed the dress of Light Dragoons. This arm of the service had been introduced into the British Army in 1759, and had proved its worth the following year in Germany.

A large number of the infantry corps assumed the title of Riflemen, no doubt on account of the distinction that had been worn by the newly raised corps of Riflemen, which later became the Rifle Brigade. It has been stated that during the period in question over 420,000 men were enrolled, which, compared to the population of the country at the time, represented a very large percentage. A book published in 1799, entitled The British Volunteer, or a General History of the Formation and Establishment of Volunteer and Associated Corps enrolled for the Protection and Defence of Great Britain, gives several plates of uniforms. One of an officer of the Honourable Artillery Company shows him wearing an oval silver plate with the design of the Prince of Wales's Feathers and Coronet, while in the text the buttons are described as having the same design with the title of the corps around.

A peculiar design was worn by the Loyal Haverfordwest Volunteer Fusiliers, who, in memory of the defeat of the French at Fishguard, wore the following inscription, "The French Surrendered Prisoners of War near Fishguard," round the edge of their plates, in the centre being the Prince

of Wales's Feathers and Coronet above the cypher 2.H.F., and the date, February 24th, 1797.

An excellent illustration of the uniform of the Norfolk Rangers, a corps raised in 1782, and composed of one troop of cavalry and one company of infantry, appears in the *History of the Queen's Own Norfolk Yeomanry*. The plate, an oval one, appears to be of gilt, with the letters N.R. below a crown on a silver shield in the centre.

Armed Associations.—These last were simply for local use, and were not subject to military law, although many corps volunteered their services to any part of the military district in which they were situated.

With the final overthrow of Napoleon, nearly all the Volunteer corps and associations disappeared, only a few of the Light Horse Volunteers remaining, and being now represented by their Yeomanry descendants.

No. xiii.—Officer's shoulder-belt plate; Royal Aberdeen Light Infantry Volunteers. Gilt plate, burnished, with a design engraved. This corps was raised in the city of Aberdeen in 1799, and was commanded by Lt.-Col. Alexander Dauney, an advocate of the city, and Professor of Civil Law at King's College. The corps was finally disbanded in 1804.

No. xiv.—Officer's shoulder-belt plate; Wansford Volunteers. A silver plate with design incised. The corps, which was a very small one, was raised in 1798, and was commanded by Captain John Boys. The only other officer in the corps appears by the Army List to have been Lieut. Benjamin Boys.

No. xv.—Kincairn Volunteers. A gilt burnished plate, with the design incised.

No. xvi.—St. Martin's-in-the-Fields Association. This plate is gilt, with the design of St. Martin and the Beggar stamped in relief. This corps was formed in 1798, and was commanded by Major E. Berkeley-Drummond (see page 183).

No. xvii.—Officer's shoulder-belt plate; Westminster Light Horse Volunteers. A very handsome silver plate, with a design in relief. In the crypt of the Royal United Service Institution is a portrait of Cornet W. Berners, an officer of the regiment, which shows the very handsome dress worn by the corps (see page 183).

Most of the photographs are of plates in the collection of the Royal United Service Institution, and are reproduced by kind permission of Colonel Sir Arthur Leetham, the Secretary.]

Modern Decoration: Some Work by Madame Gloria Silva

By Cecil Boyce

Whisher, if he did not revolutionize interior decoration, at least laid down the lines which some of the most original and talented designers of the present day are now adopting. He eschewed the period room, and, instead of striving to re-echo the styles of past ages, evolved one of his own applicable to any interior, capable of infinite modulations, and answering all the complex requirements of modern life. The famous Peacock Room was the one example in which he was afforded full scope for the exercise of his genius, but this-splendid success as it wasmay be regarded as rather a departure from his usual principles than a full exemplification of them. In the Peacock Room he rivalled the sumptuousness of any of the old-time interiors with an effect equally splendid, but far more grateful to the eye because of its wonderful harmony of colour and the superb artistry of its execution. This, however, was a most elaborate creation, occupying him for many months, and almost impossible of attainment by a less consummate artist. What one would call more typical of his ordinary methods were the simple interiors of exhibition rooms, the apartments of his own house and some of those he arranged for his friends, where his chief desire was to provide a restful and unostentatious background, which, while comely in itself, should enhance the beauty of any object set in front of it, and form an ideal setting for both the modern and antique, the wares of Europe and the Orient.

Whistler's own house in Lindsey Row was an example of this. Modern engravings, blue and white Nankin, eighteenth-century and Victorian furniture, were all mingled together in a way that would make a period purist hold up his hands in horror, and yet the effect of the whole was charming, because the setting—much of it almost impromptu, and all of it executed in simple and inexpensive materials—was so arranged that it harmonised all conflicting elements and merged them into a reposeful and dulcet whole.

Whistler, however, was in advance of his time, and, with the exception of his Peacock Room, his essays in pure decoration passed almost unnoticed by his contemporaries. Practically none of them have been preserved, and it may be questioned if the moderns who may be ranked as his disciples, though possibly unconscious ones, have ever seen his orthodox examples in this

métier. Among such disciples may be numbered Madame Gloria Silva, whose work, while in no sense imitative of Whistler's, and not even resembling the latter's even in its general treatment or details, comes into close accord with the master's achievements, because governed by the same general principles. This is well shown in the typical apartment in the Hotel Metropole, which Mr. Charles Sims, R.A., has selected as the theme for a most charming interior scene, a class of subject of which one would like to see more examples from his brush. As a rule, hotel suites alternate between an ornateness so elaborate as to grow tiresome, or a drab and featureless monotony. Madame Silva has avoided both of these extremes. She has approached her themes from the standpoints of comfort, convenience, and good taste, and her artistry has enabled her to narmonise all conflicting elements and produce an effect that is restful without being monotonous, and which is characterised by both beauty and balance. The simplicity of the design helps to give an impression of spaciousness to the room, and though the latter is distinguished by no sumptuous decorations, it is yet so wholly pleasing in its setting as to afford a worthy theme for an able painter like Mr. Sims.

One calls attention to this apartment at the Hotel Metropole, however, chiefly as an illustration of a style capable of being developed so as to meet all modern æsthetic requirements without the necessity of sacrificing an iota of comfort to beauty. Being not tied down to the cut and dried formulas of period decoration, it has the advantage of affording scope for originality and individuality, and also of unlimited range of effect. The decorator may take a single article of furniture or picture as the keynote for his scheme—as Whistler did in his Peacock Room bringing all the components into harmony with the one work; or the background may be so arranged that a dozen fine works, showing little affinity to one another in either period or style, may be all converted into homogeneous portions of a perfectly balanced symphony of colour and form. The present generation is the heir of all the ages, but before it can fully use its inheritance it must free itself from the restrictions imposed upon it by the too slavish mimicry of past styles. These are valuable for inspiration, but they should be looked upon largely as the foundations of the styles of the future, and not as their exemplars.

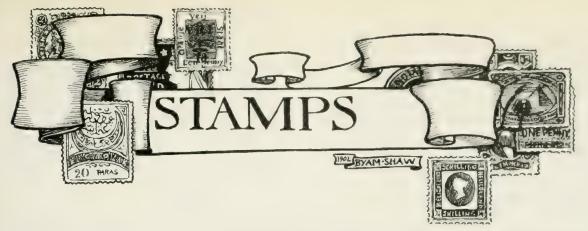


AN INTERIOR SCENE

BY CHARLES SIMS, R.A., R.W.S.

A Badroom designed by Mine, Gloria Silva, at the Hotel Metropole, London





Notes on Collecting Old Post-marks on American, Canadian, and English Letters By E. Alfred Jones, M.A.

The determination of the precise date of the introduction of a system of stamping letters in America, Canada, and England is not the object of this article. Rather is it a somewhat discursive essay on the subject of post-marks.

Two of the earliest specimens of post-marks observed by the present writer in the course of his study of certain historical documents of the late eighteenth century are on a letter written by John Gore, first Baron Annaly of Tenelick, from Dublin on May 21st, 1778. This letter bears two marks, one showing the date of its dispatch from Dublin, namely, May 21st (No. 1), while the other stamp, the size of a sixpence, shows the date of its arrival in London six days later.

A second specimen of a post-mark is on a letter from Lieut. John Connor, of the 19th Foot, written from York on March 20th, 1784, and bearing the mark of that city for the 24th of that month. This letter refers to his claim, as a kinsman of General John Stanwix, to some property at Fort Stanwix in North America (No. 2).

An early example of a post-mark is on an American letter written by Goldsborough Banyar, of New York, on October 14th, 1784. This letter, so far as could be seen, has no New York mark, but bears the date of its arrival in England, December 7th following (No. 3).

A system of stamping letters had been inaugurated at the two important Canadian ports

of Halifax, Nova Scotia, and St. John, New Brunswick, as early as 1788, and probably at an earlier date, as is proved by two marks on a letter written to the Commissioners of American Claims in London, on September 22nd, 1788, by Major Daniel Murray, from Fredericton, New Brunswick. This letter had been dispatched, as the first mark reveals, from St. John on October 6th, having travelled by boat down the beautiful river St. John from Fredericton, the capital of New Brunswick. From St. John the letter travelled, not direct to England, but across the Bay of Fundy and along the coast of Nova Scotia to the capital, Halifax, where it was stamped later in the same month and shipped to England. The writer of this letter was a lawyer of Rutland and Brookfield, Massachusetts, and a graduate of Harvard University, who in the American Revolutionary War deemed it his duty, with three brothers and with thirty-seven "young gentlemen of consideration in the country," to join the loyalist corps called "Wentworth's Volunteers," which was later merged into the distinguished loyalist regiment, the "King's American Dragoons," all the officers of which, except the Adjutant (an Irishman), were born in New England. Major Murray, reduced by the war from affluence to poverty, lived in New Brunswick, where he was a member of the House of Assembly, until 1803, when he moved to Portland, Maine, dying there in 1832 (Nos. 4 and 5).

A specimen of a London post-mark for the

year 1788 is here illustrated (No. 6). It is stamped on a letter of November 14th, 1788, from one John Wellford, of the Tower Dock, London, announcing the death of Warren Pitt Lisle, a loyalist refugee from Roxbury, Massachusetts, which occurred apparently at Canterbury Place, Lambeth, where his widow and one child were living in distressed circumstances at that time.

Earlier than the last example is the Liverpool post-mark for February 28th, 1785, on a letter of January 5th, 1785, from Nathaniel Russell, of Charleston, South Carolina, to William Bull, the much respected ex-Lieutenant Governor of that province, then an exile in London, residing at No. 12, Hart Street, Bloomsbury, who was buried at St. Andrew's, Holborn. The passage of the boat, which conveyed this letter from Charleston to Liverpool, it will be observed, occupied not more than fifty-four days, or twentyone days shorter than the voyage of the ship London (Captain Purches) from the same American port to England (No. 7). This ship carried a letter, dated January 29th, 1785, from the same correspondent to Lieutenant-Governor Bull. It was not dispatched by the mail coach from Falmouth, the port of arrival, until April 15th (No. 8). Several reasons may be assigned for this longer passage, such as hurricanes, and the possibility of making a call at other ports in America or England.

Returning once again to letters from Nova Scotia, the accompanying post-mark of June or July 9th, 1789, is shown on a letter of March 23rd, 1789, written by Rev. William Walter, a loyalist exile and sometime Rector of Trinity Church, Boston, Massachusetts, but at that time Rector of Shelburne, a loyalist settlement in Nova Scotia. It was addressed to Sir William Pepperell, baronet, one of the more prominent New England refugees in London, where the letter arrived on either of the dates mentioned above (No. 9). Two years later, Rev. William Walter returned to Boston and became Rector of the historic Christ Church, happily still standing.

Early in the nineteenth century the smaller post-marks were succeeded by larger marks, such as those illustrated (Nos. 10 and 11), which were observed on a letter from Greta Bridge in Yorkshire. This is also one of the earlier instances of the use of a number combined with the name of the place. A number (298) in a rectangular frame also occurs in conjunction with the postmark of Carlisle for the year 1810 (No. 12).

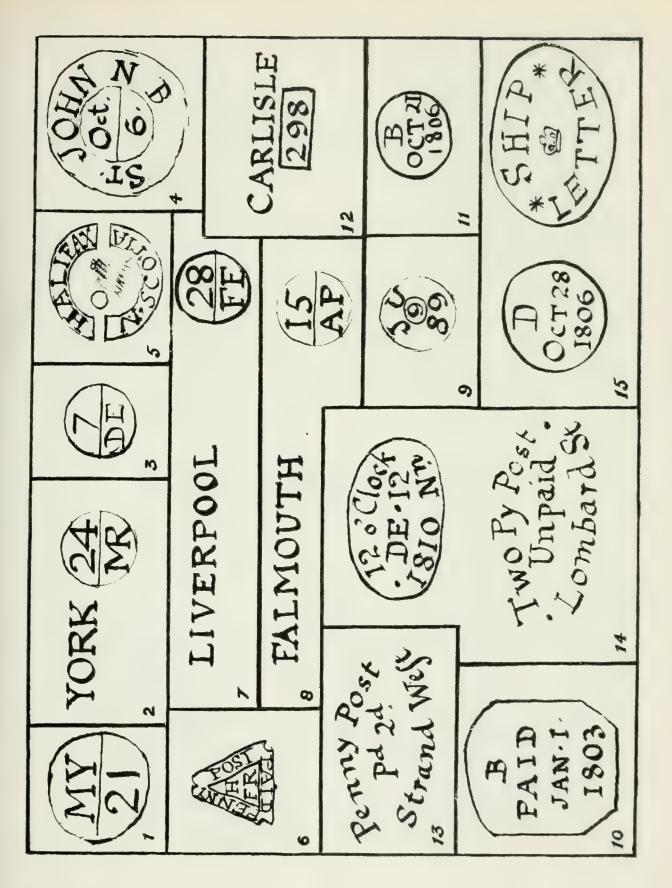
An illustration may now be included of a London mark for the year 1803, noted on a prepaid letter from Strand West (No. 13).

Londoners of the present generation are accustomed to assume that frequent postal clearances are of recent origin; but some letters dating from 1805 to 1810 disclose the fact that letters were dispatched by the mail coaches from London several times in the day, but not, of course, in the same direction. The accompanying illustration (No. 14) is from two stamps on a letter of December 12th, 1810, dispatched at twelve o'clock at noon from Lombard Street. A similar mark, showing the dispatch of letters at ten o'clock in the forenoon, at four o'clock in the afternoon, and at seven o'clock in the evening, was in use in London in the years 1805–1806.

The voyage of one ship from New York to England in the autumn of 1806 occupied not more than thirty-three days, as is confirmed by the two marks on a letter from Beverly Robinson, son of the Lieutenant-Colonel of that name, formerly of the Loyal American Regiment, dated from New York, September 25th, 1806, and received in England on October 28th (No. 15). Whether this second date was the date of the departure of the mail coach from the port of arrival or the date of the delivery of the letter in London cannot be determined.

In some parts of Scotland a large circular stamp, somewhat larger than a five-shilling piece, was in use in 1806—a stamp which was noticed on a letter from Greenock, dated December 17th of that year.

Both black and red ink was used for the blocks of these marks.





A Paul Lamerie Toilet Service

By "Eiremal"

In no small measure was the renaissance of art, in England, during the latter part of the seventeenth century, as applied to the form and decoration of articles of household use, due to the taste and skill of the Huguenots who fled from persecution to this country after the Revocation of the Edict of Nantes. Many of them, as is well known, found a home in London, where they could pursue in peace those industries and arts by which they had enriched the chateaux of France, and for which that country had become

famous during the reign of Louis XIV.

With the Restor a tion came a repugnance for the severity of design which marked the Commonwealth period, and the craftsmen quickly caught and interpreted the desire for more decoration and greater display. One has only to examine the wills and inventories of

the years subsequent to this event, and to watch the flow of works of decorative and useful art of that period, which to-day makes its way into other channels through the medium of public auctions and private sales, to realise the extent and number of the treasures that were then produced. The florid style displayed, for instance, in the ornamentation of household plate, was not, however, destined to prevail for long, and the rich acanthus leaf and scroll decoration was ultimately to give way by degrees to an era of simpler and sturdier

forms in the reigns of Queen Anne and the early part of George I.

This simplicity was soon to be supplanted, and the taste for ornament became pronounced. Never was greater excellence of design attained and more perfect skill exhibited in the execution than at this period, as witness the



TRAY FROM THE PAUL LAMERIE TOILET SERVICE

A Paul Lamerie Toilet Service



SPECIMEN PIECES FROM THE PAUL LAMERIC TOILET SLRVICE: POWDER OR PERLUMI BOTHLE AND POMADE POT

handicraft of that greatest of all English silverworkers—Paul Lamerie. Of Huguenot parents, and son-in-law of another skilful silversmith and Huguenot, Pierre Platel, he became, from 1712 to the time of his death in 1751, England's greatest exponent of that art.

From simple models in his early days he passed to the more decorative but not over-ornate designs



ROUND GON AND A HAIR-BRUSH FROM THE PACE LAMERIE COLLET STRATE.

The Connoisseur



OBLONG JEWEL CASKET, FROM THE PAUL LAMERIE TOILET SERVICE

shown in many examples still in existence in museums and private collections. It was then that he produced those pieces of plate as remarkable for the originality of form as the beauty of the engraved and flat-chased design. This was without doubt his finest period, though his later productions, in more extravagant taste, employing richly chased rococo ornament and heavy borders, show as fine conception and finish.

The toilet service illustrated, which has lately changed hands, is of what may be termed Lamerie's intermediate period. Made in 1724, of heavy silver of Britannia standard, in which it is possible to chase finer and more delicate designs than in the harder and further alloyed sterling, this dressing-room luxury is rightly considered, by those who have had the privilege of examining it closely, to be the most exquisite example extant of the art of this early Georgian artist. It is, moreover, unique in that it is the only toilet service by him known to exist. There are other sets of repute by Platel and other makers from the time of Charles II., when their vogue commenced, but none of such outstanding quality as that under consideration.

Unlike the majority of table mirrors forming part of these services, which are invariably of rectangular shape, the example shown in the full-page illustration resembles more closely the Louis XIV. style in its slender-looking moulded scroll outline, surmounted by a richly chased shell, while the chief features in the oblong jewel caskets, box pincushion, and the pairs of round boxes, are the panels of cunningly chased interlaced foliated scrolls and strapwork with central masks in cameo, set in a matted trellis surround, and separated at intervals by fluted pilasters.

Each piece, though a harmonious part of the whole, possesses individuality of treatment, thus excluding monotony. From the items above mentioned to the vase-shaped pomade pots and octagonal powder or perfume bottles with curved sides and recessed scale-decorated panels, alternating with others of entwined strap and leafage scroll pattern of the character seen on much of the plate of the late sixteenth century, and again to the oval hair-brushes with fretted borders, the eye does not tire of too oft repeated form or ornament.

The arms of the original owner, impaling those of his wife, to whom the service was probably a marriage gift, enclosed in a decorative surround, are engraved on each piece in a manner worthy of the quality of the articles on which they appear, and might, for excellence of workmanship, have come from the hand of Hogarth himself.



GENLRAL VILW OF THE TOHLET SERVICE BY PAUL LAWERIE TOP ITS RELIES STORY RELEAD.

SOME EARLY PRINTED PAPERS BY M. JOURDAIN

THE custom of hanging walls and lining boxes with patterned papers was established early in the sixteenth century, as the printed paper found on the beams and joists of Christ's College, Cambridge, dates from 1509. In this example the pattern, which must have been printed from a wood block about sixteen by eleven inches, consists of the large pomegranate with centre charged with small detail and with foliated sprays, which is met with in contemporary Italian velvets. It is rare to find traces of old paper upon walls or ceilings, as they have mostly disappeared in successive renovations. Two very early papers were, however, discovered on the walls of Borden Hall, Kent, resembling a design for printed textiles, the earliest showing a scroll pattern printed in black on a red ground, the flowers being filled in with a bright blue. The interior of boxes and chests have, however, sometimes their original lining-papers, and in the illustrated examples of these the design is either clearly shown in position (No. iii.), or, as in the fragments (Nos. i. and ii.), removed and pieced together to form a complete repeat by Mr. C. F. Bell, of the Ashmolean Museum, Oxford. A feature of interest in the latter papers is their obvious relation to "black work" or Spanish work, of which a quantity was produced in the sixteenth and early seventeenth centuries in England, and which is well represented in museums and private collections. This work is in black silk, with occasionally an admixture of gold thread,

upon a linen ground. The outlines are strongly marked, and the various floral forms are charged with small dots, diaperings, and ornamental forms. The floral pattern of a piece of Spanish work in the Victoria and Albert Mu seum, composed of panels shaped to form a tunic which has never

been cut out, consists of the same varieties of flowers as appear in No. i.—columbines, pansies, and acorns interspersed with the characteristic English birds and butterflies. There is a tradition that this work was done by Mary, daughter of Sir Henry Pierrepont, who married, in 1606, Fulk Cartwright, of Ossington. The paper (No. i.) comes from a box dated the twelfth year of James I.'s reign (1615). No. ii., which is similar in style and technique, has centre of the design occupied by an oval framed panel on which a large carnation is represented. The surrounding surface is filled with sprays of strawberries, pomegranates and grapevine, with snails, caterpillars, and butterflies. In the middle of each side and in the angles are rosettes and stars, serving, no doubt, as an aid in joining the pattern when a large surface was to be covered. A small leather-covered box, studded with decorative nailing, is completely lined with printed paper, in which small detached devices, such as a cock, lamb and flag, and mermaid, carnation, swan, honeysuckle, and sun in splendour, are ranged between sententious mottoes within ornamental borders. The mottoes include:—"An evil woman is like a scorpion," "Save us, Lord, from Heathen sw(ay)," "The painful hand shall rule this lan(d)." The lining paper from a fine veneered chest of drawers in the possession of Lord Leverhulme dates from the early eighteenth century, and shows a lady seated on a basket seat and fishing. The design resembles those sheets of subjects on which the needleworkers of the

seventeenth and early eighteenth centuries based their panels. In a catalogue of Peter Stent (1662), the following sheets are enumerated:-Susannah and the Elders, Adam and Eve. Abraham offering Isaac, Moses lifting up the Serpent in the Wilderness, Plats, Heads of Kings and Princes.



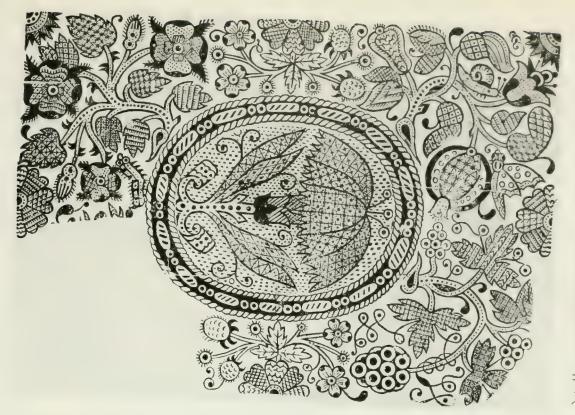
NO. III.—LINING TO CHEST OF DRAWERS FARLY EIGHTEENIH CENTURY IN TORD LEVERHULME'S COLLECTION



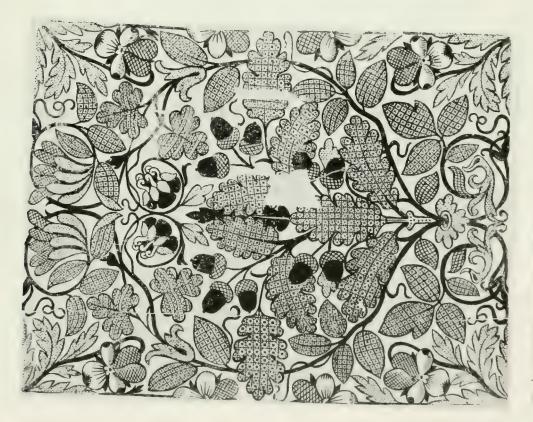
HARRIOT MELLON, DUCHESS OF ST. ALBANS BY SIR WILLIAM BEECHEY, R.A. (1783-1889) In the National Portrait Gallery











So. 1 SAID FAIT INTEGERON SO. OIS RESIDED WITH

NOTES AND QUERIES

[The Editor invites the assistance of readers of THE CONNOISSEUR who may be able to impart the information required by Correspondents.]

"SIR WALTER SCOTT (?) WHEN A BOY" (No. 401).
SIR,—I send you a photograph of a painting which I believe to represent Sir Walter Scott when a boy. A friend assures me that he has seen an engraving of this identical subject, and I should feel much obliged if any of your readers could help me to obtain either a copy of the print itself, or particulars concerning the authorship and history of the picture.—Collector.

Unidentified Painting (No. 388, Jan., 1922). Sir,—I have little doubt that this painting is the work of Jan Baptiste Lambrechts, a Flemish painter (1680–p. 1731). The work is quite characteristic of him, as your correspondent could see from the photographs in my library.—ROBERT WITT.

Unidentified Painting (No. 389, Jan., 1922).

SIR, — This picture appears to be a small version. probably a copy, of No. 964 in the Amsterdam Museum, by or attributed to Wybrand Simonsz de Geest, a Dutch painter. 1590 2 - 1659. The Amsterdam picture is dated anno 1631. A reproduction of it can be seen here.-

ROBERT WIIT.

UNIDENTIFIED
PAINTING
(No. 388,
January,
1922).
SIR, — The
above painting is similar

in composition, figures, and treatment to one in my possession—Interior of a Cabaret, $9\frac{1}{4}$ inches by $10\frac{3}{4}$ inches, painted on an oak panel by Richard Brakenburg (b. 1650, d. 1702).—W. GRANT MURRAY.

SIR,—With regard to the above, the attribution to Nicholas Maas is surely incorrect. As far as one can judge from a reproduction, it has every appearance of a Horemans, the well-known eighteenth-century Antwerp family of artists.—E. J. Reynolds (Mont Fleuri sur Territit, Switzerland).

Unidentified Painting (No. 389, Jan., 1922). Sir,—I photographed years ago the above picture, and at foot of same are the following details, which may be of service to your corres-

pondent:—
Amsterdam,
Rijksmuseum.
No. 964. |
Wybrandt De
Geest Zugeschr., | Mädchen
mit Golfstock. | V. A.
Bruckmann
München
r 904. ''—
G. H. ALLEN.

BENNETT GOLDNEY COLLECTION. SIR,—I shall be greatly obliged by any information relating to the Bennett Goldney collection. Especially —Did it contain any old potterv from Wrotham, Maidstone or Sandwich?—John A. G. WAT-SON.



(401) SIR WAITER SCOTI (4) WHEN A BOY



Gainsborough: An Alleged Letter

No one who read the remarkable documents belonging to Captain Unwin, and recently published in THE CONNOISSEUR (January and February, 1922), will question their value as records of a period of Gainsborough's life of which we knew little before; and their authenticity is beyond question. It would be idle to attempt to rank with them the long letter alleged to be Gainsborough's which I quote in this article, but as this letter has been accepted as authentic by some writers on the artist, it should be worth examination. However, before dealing with it, I should like to say something about the new information given in the Unwin papers concerning the annuity of £200 paid to Mrs. Gainsborough. We learn from them that it came from a Duke of Beaufort, not from a Duke of Bedford, as many have conjectured. New light is thus thrown on an obscure point, but as Mr. Sydney E. Harrison says in his notes on the correspondence, the discovery

of the source of the annuity does not solve with certainty the problem of the parentage of Mrs. Gainsborough. I think, however, that the evidence of the Unwin papers, when added to that of Mrs. Dupuis, points unmistakably to the fact that the father of Mrs. Gainsborough was one of the Dukes of Beaufort. The statement of Mrs. Dupuis, with which originated the long standing idea that Mrs. Gainsborough was the daughter of a Duke of Bedford, is contained in an entry made by Thomas Green, of Ipswich, in his diary, on April 22nd, 1818. The entry, though carelessly made, is interesting:—

"Much chat with Mrs. Dupuis respecting Gainsborough, who lived here on the site Mr. Tunney's house now occupies. Very lively, gay & dissipated. His wife, Margaret, natural daughter of the Duke of Bedford. Rapid in painting, his creation sudden. Miss Gainsborough & her sister Kitty living at Acton, the former odd, the



A FINE "NONSUCH," COLFER IN THE POSSESSION OF MR. A. W. TROST OF COLCHESTER. SET PAGE 104)

latter quite deranged; possessing exquisite specimens of their brother's paintings & drawings."

The ladies at Acton, neither of whom, by the way, was named Kitty, were Gainsborough's daughters, not his sisters, as Green gathered wrongly from the conversation with Mrs. Dupuis. Of this informant of his I must speak before dealing with the reference to the Duke of Bedford. Green tells us nothing of Mrs. Dupuis, but when writing my life of Gainsborough, I found out who she was, and realised that anything she says about the artist deserves attention. Mrs. Dupuis, wife of Colonel Dupuis, of the Dragoon Guards, was the only daughter of Samuel Kilderbee, the Ipswich attorney, who had been intimate with Gainsborough from his youth upwards. It was Kilderbee to whom Gainsborough on his death-bed deplored the irregularities of his life, and to whom he appealed to assist Mrs. Gainsborough in winding up his affairs, "which request I trust he will comply with out of our long and uninterrupted friendship which has subsisted between us." Mrs. Dupuis had been acquainted with Gainsborough since she was a child, and at the time of the conversation, thirty years after his death, was still in touch with his daughters. Can we doubt that she knew, through her father, the secret of Mrs. Gainsborough's birth, and spoke of the Duke of Beaufort to Green, who misheard her, and, in addition to the mistakes mentioned above, wrote "Bedford" instead of "Beaufort" in his diary?

Allan Cunningham mentions a story that Mrs. Gainsborough once boasted of being the daughter not merely of a duke, but of a prince, and to this story there is a reference in the covering note to the long letter already mentioned as ascribed to Gainsborough, a letter to which my attention was first drawn soon after Sir Bertram Mackennal's statue of Gainsborough was unveiled at Sudbury. The Suffolk and Essex Free Press then published a handbook which gave a considerable amount of information about the painter and his native town, and a copy of it was sent to me by Mr. E. Lewis, the editor of the Free Press, through Mr. Elliston, of Sudbury. It contained several sentences from a letter unknown to me, some of which, I found, were also quoted in A. E. Fletcher's Thomas Gainsborough, R.A., and in the History of Sudbury, by W. W. Hodson. This made me anxious to trace the letter, which had appeared twice in print once, about eighty years ago, in an almanack published at Sudbury by the printer, George Williams Fulcher, one of the earliest biographers of Gainsborough; and afterwards in the Essex and Suffolk News. It was sent to Fulcher in

1840 by a London correspondent, who says in his covering note that he hears that the printer is engaged on a life of Gainsborough, and that he encloses something which he hopes may be thought worthy of notice:—

"It is a letter from Gainsborough to his wife, copied by me from the original in the possession of an acquaintance of mine, who has a small collection of autographs. On the death of Gainsborough, his collection of musical instruments was dispersed, and a violin in a case was purchased by the father of my friend. This letter was found crumpled up in the case, enveloping some old fiddle strings. The folds from the paper and the grease from the catgut have here and there obliterated a word, or letter or two, of the original. I have, however, to preserve the integrity of the copy, marked my substituted words or letters with brackets. Nothing in the letter puzzled me more than the marital proem 'My Darling Prinny'; at last it struck me I had somewhere read Mrs. Gainsborough was supposed to be a natural child of one of the exiled Stuarts, and that 'Prinny' might be a pet diminution of the word Princess.

The following is the letter, dated October the first, 1776, and written from the "Black Horse," Sudbury:—

" MY DARLING PRINNY,

I received yours of the 29th ultimo, quite safe, & was most happy to learn that you were better. I am indeed much better so don't you be anxious & fidgetty about me, for the first sight of my dear native place as we descended the hills made a thousa(nd) Blue Devils take to flight. All here are well & enquire greatly after vou, & much wonder was expressed that you were not with me, but when I explained the matter everybody was satisfied. I am as idle & as happy as the day is long, & completely exemplify the difference betwixt Prophets & Painters, for the folk here seem to co(nsider) me some credit to them & shew me a monstrous deal of civility; even my Brother who years agone used to whack me well now bows subservient to the great R.A. He is very curious concerning professional matters, & my niece is equally curious about the Princesses & their frocks & sashes. She desires me to thank you very much for the Books you sent her by me, which, by the bye, were an abominable nuisance in my portmantle. I found her yesterday morning at the bottom of the garden all alone, crying her eyes out over the seventh volume, & ever since I have teized her cruelly, calling her Miss Clarissa.

Last evening I went with my Brother over to the Christopher, & found the folk as usual, mad (about) Politicks. Do pray let me have the Public Advertiser regularly whilst I remain here, for my consequence in the parlour last night was dreadfully depreciated because I was unable to answer some stupid old Bunting-maker a foolish question respecting Lord North's last speech. I



TWO VIEWS OF AN ANTIQUE ALARM BELL, FROM A FARMHOUSE AT EVERDON IN THE POSSESSION OF MR. W. CLAUDE JOHNSON

rallied again & created a considerable sensation by broaching my favourite theory that Junius will be discovered to be Lord Chesterfi(eld). They had a report about the town yesternight that the Colonists had declared themselves in July last Free & Independent—Good gracious what will those unfortunate poor people think of next.

We had a glorious night at the Doctor's last Monday. There was the Rector & a young Parson from Pentlow who played the first fiddle & the Doctor & myself, & our old acquaintance from Ipswich, Smith the music master who comes over here once-a-week to a school. The young Clergyman played on a very fine Galignani Fiddle, & when we were at supper I offered him 15 Guineas for it but he would not take it, so I walked over to Pentlow on Tuesday morning & talked him into taking 20 Guineas. It really is quite an acquisition & I play on it almost all day long. Smith says that Mr. Thicknesse goes about telling everybody that I have used him very ill.

I left two or three letters on my table, which I hope you saw & sent off. If the letter addressed to Sir Joshua is not gone pray send it off directly & mind the address is correct, you know he is so precise. If Dr. Johnson calls, tell him where I am, perhaps he would like to write to me. If he calls in the evening press him to take a dish

of tea. If my brother runs up to Iown from Henley don't let him go to an Inn to sleep, but mind & lock the door of my studio & put the key in your pocket & then forget where it is, for his mechanical tantrums would upset all my affairs. When he was here last his preaching delighted the folk hugely—they have a very worthy minister here now, but the Meeting is at a low ebb. I must give you another commission before I conclude my letter. One of the letters you enclosed to me was from Rennell, he says he's starving. Pray oblige me by taking a coach to Child's, Temple Bar, & ask them to transmit Five Guineas to Portsmouth for him, they have the address. Dear me, that man could if he liked excel us all. He plays beautifully on the violin. He had a very fine Amati & I daresay he has pawned it-I wish he had let me have it. Did I ever tell you what the Duke of Kingston offered to do for him?

I had a singular dream the other night. I thought I was in Pall Mall sitting in my room, playing on the Viol di Gamba, when suddenly



the door opened & a person entered whom I felt certain was the Duke of Schomberg. He came up to me & said, well Gainsborough, Vandyke and the others are waiting for you-I don't recollect any more of my dream. How do you interpret it? Miss Clarissa walked with me up Gallows Hill this morning & I suppose to make me forget her sentimentalities told me a funny story. It appears the (Land)lord of the Christopher, yelept Sam. Rudd, took it into his head that he wanted a new sign & gravely proposed to my brother that he should paint it-you may imagine the Philosopher's consternation & indignation. I have a great mind to paint one for him, but perhaps it would be considered Infra Dig. in an R.A. & perhaps future President. What say you Moggy? Tom Peartree is still alive. I (called) on him & gave him a crown. Write to me soon. Lord Sandwich, if he is in town, or Lord Bateman, will give you a Frank at any time. All here unite in sending their very best love to you so believe that I am, my dearest Margaret

> Your affectionate Husband Thos. Gainsborough.

P.S.—I must trouble you to send me more shirts & don't forget to send up to Hampstead for what we left there, & if Mills calls tell him my next Tools must be a little longer still."

If we could accept this letter as genuine, its wide range of subject would make it valuable: but I feel that its authenticity is more than doubtful, in spite of a pedigree of eighty-two years and the acquaintance it shows with Sudbury and its neighbourhood. Gallows Hill is a wellknown height near the town, Pentlow a village four or five miles distant, and the "Black Horse" Inn, according to Hodson, was next door to the house in which Gainsborough was born. There is still a house of entertainment called the "Christopher" at Sudbury. The date of the letter, October 1st, 1776, if correctly stated, would at once be condemnatory, for Humphry Gainsborough, who is mentioned in it as living, died in August, 1776. This, however, might be merely an error of transcription. A far more suspicious feature of the letter-apart from the style-is the surprising variety of its incident, which points to an endeavour on the part of the writer to introduce as many as possible of the Gainsborough traditions in order to give an air of veracity to his composition. Fulcher, though he printed the letter in his almanack, must have suspected it afterwards, for there is no mention of it in his biography of the artist. To sum up, this alleged letter of Gainsborough's appears to

me to be an amusing imposition, and that, I think, will be the opinion of most of the readers of The Connoisseur who are students of eighteenth-century art history. Some of them, perhaps, may be able to throw some light on the origin of this singular epistle.—William T. Whitley.

Another "Nonsuch" Chest

IN No. 232, Vol. LVIII., of THE CONNOISSEUR, an account appeared of a so-called "Nonsuch" chest, in the possession of Col. H. C. T. Littledale. By the courtesy of its owner, I am now enabled to give an illustration of an even more elaborate example of this interesting class of receptacle. The "Nonsuch" piece now reproduced is in the possession of Mr. A. W. Frost, of Colchester, having been previously owned for many generations by the Salmons of Moze Hall, Beaumont, Essex. Its pedigree with this family is fully authenticated for at least 150 years. Though not of such imposing dimensions as Col. Littledale's specimen, Mr. Frost's piece is fully as choice in its ornamentation, and certainly more elaborate in its construction. Daintiness is its distinctive keynote. The inlaid elevations and cupola-crowned turrets in both examples are so strikingly identical as to induce the thought that they must have been intended for actual representations of some specific structure, though portrayed with all the curious distortion of perspective so characteristic of the period. The upper row of dormer windows appearing in Col. Littledale's coffer is abbreviated in Mr. Frost's example, while the lower band is entirely eliminated. But features appear on Mr. Frost's piece which are absent in its prototype. in the shape of a pair of semi-circular arches surmounted by pediments, built up and applied to the surface of the façade, and further enriched by geometrical patterns inlaid in holly, walnut, and cherry-wood, etc. The dimensions of the coffer under consideration are :—Length, 4 ft. I in.; height, 2 ft. $2\frac{1}{2}$ in.; width, I ft. $9\frac{3}{4}$ in. It possesses its original lock, escutcheon, and key, and its proportion and dimensions are peculiarly pleasing and attractive. The original bracketed feet (so often missing in pieces of this nature) are also retained. It is probable that this coffer has always been a valued possession, and has never experienced the violent vicissitudes through which so many antiquities of the same nature have passed. My previously expressed theory, that the source of inspiration of the peculiar decoration exhibited on these relics was rather Nonsuch House on London Bridge than the Palace of the same name, is not weakened by a comparison of such illustrations of the former as we possess with Speed's and Hofnagle's contemporary views



GLASS TANKARD, INSCRIBED "G. TYZACK, GLASSMAKER," NEWCASTLE-ON-TYNE

SEVENTEENTH CENTURY

of the Palace near Ewell in Surrey. The straight four-storied bays inlaid on so many specimens bear no resemblance whatever to the castellated top-heavy towers so apparent in the Surrey building. And it would be reasonable to suppose that if a representation of the Palace was intended, some attempt at least would surely have been made to depict the mass of unusually large pargetted work which was so conspicuous a feature thereof.* The inlaid elevations do not represent the London Bridge House very strictly, but they are infinitely more like it than Ewell Palace. It may be, however, that the type eventually became an expression of exaggeration engendered by the two extraordinary buildings, both of which were in existence and attracting public attention at the same time.

In conclusion, I have conformed to the vulgar custom of dubbing these relics "Nonsuch Chests." As a matter of fact, they are more correctly designated as coffers, to which class of receptacle they essentially belong. It is singular, to say the least of it, that two pieces almost identically duplicating the details of this pattern, and of such undoubted local pedigree, should be found to exist in counties so far removed as Gloucestershire and Essex.—Fred Roe.

An Antique Alarm Bell

In days when travelling was not lightly undertaken for fear of footpads, and traction was limited to horse-drawn vehicles, the alarm bell was an essential feature of outlying houses and farms. Its deep note summoned dependants to prayer, to meals, gave warning of untoward happenings, and summoned aid in case of fire. Although there appears to be no means of determining its exact age, the quaint example in Mr. W. Claude Johnson's possession recalls in its form an early type. Made of iron, it measures one foot high to the top of the handle, being provided with a clapper which evokes a harsh clangour. A label bears the date 1864, presumably the year in which it was removed from its old home a farmhouse at Everdon.

Glassmaking in Newcastle-upon-Tyne:—A Rare Glass Tankard

In the case of engraving and other decoration on English glasses, it is generally admitted that the craftsman rarely signed his work. The specimens that can be assigned to an individual artist or to a particular place of manufacture are very few. The tankard, of which a photograph is reproduced, is beautifully engraved with ears of barley on one side, and a bunch of hops on the other, proclaiming the fact that it is a beer tankard. It is further ornamented with stringing around the month, and moulded ornament at the

^{*} These decorations probably approximated to the modelling in high relief which appears on Sparrowe's House in the Butter Market, Ipswich (see the Note on "The Ancient House, Ipswich," in The Connoisseur, August, 1920).

base, and has a splayed-out lower edge, which indicates its early origin. It bears in front the inscription:—

"G. TYZACK, Glassmaker."

There can be very little doubt that this tankard was made in Newcastle-upon-Tyne sometime in the seventeenth century, and that it was made by G. Tyzack, glassmaker. It was purchased in Newcastle from a Mrs. Tyzack, whose husband was, doubtless, a descendant of the original owner. The first glasshouse appears to have been established in Newcastle-upon-Tyne in the year 1617, by the gentlemen glassmakers from Lorraine. The register of All Saints' Church has many records of marriages, baptisms, and burials of Tyzacks, Henzeys, and Tittorys, between 1619 and 1750. Nearly all of them are described as "Glassmakers" or "broad Glassmakers." Intermarriage between these families appears to have been frequent, and many of their descendants bearing the same names as their immigrant forefathers are still to be found in Newcastle and its environs. With the exception of Henzell, Liddle and Co., glass-bottle makers, they none of them now follow the occupation which in Venice and in France conferred the rank of nobility. Their forefathers were noble because they were glassmakers, or they were noble although they were glassmakers. At St. Peter's, on the bank of the Tyne, there is Glasshouse Street and Bottlehouse Street; while across the river, over the Swing Bridge, is Bottlebank, leading up the hill to Gateshead. There was the "Lorraine Arms" just underneath Byker Bridge, on the very brink of the Ouseburn, and there is still the "Glassmaker's Arms" at St. Peter's. These are links with the past when glassmaking was a staple industry of Newcastle, an industry which arose, flourished, and practically disappeared in the course of about two centuries and a half. It may be of interest to note that, on the monumental stone deposited in the chancel of the parish church, Gateshead, there is the following record:-

"Here lieth interred the body of Timothy Tizacke merchant adventurer and Elizabeth his wife who had issue by him seven children two survived them viz.:—Timothy and George. She departed this life the 13th October A.D. 1659. He departed this life the 6th day of February 1684." The Parish Register gives, "1653 George—March 25th."

Glazebrook, in his Collections for a Genealogy of the Noble Families of Henzey, Tyttery and Tyzack, notes:—"In 1843 the royal licence was granted to a Mr. Edward Davison and to Isabella his wife, eldest daughter and co-heiress of George Tyzack, late of Hebden, in Northumberland,

deceased, to take the surname of Tyzack only and to bear the arms of Tyzack."—J. McC.

A Silver Cup at Colaton Raleigh

THE cup, of which there is an illustration given, resembles in its design rather the "Grace Cup" than the Chalice. The rim has an incised pattern upon it, of the kind frequently seen on the chalices of Elizabethan times. The base is, however, embossed, beaten, and punched, and not incised, and the lowest part has a beaten stamp all round it. The general shape is that known as the "Tudor" cup, which, Mr. Dawson tells us, came into fashion just before 1500, and is generally associated with Lombardic characters, which are found also on this Colaton cup. The well-known "Sandwich" cup is very much of the same shape, and is dated about 1525, and this latter is inscribed, "This is the Comunion (sic) Cup." The vessel illustrated here belongs to the church of Colaton Raleigh, in Devonshire, to which it was given in 1749 by the Rev. Charles Littleton, Dean of Exeter, who stated that it had formerly belonged to St. Michael's Chapel within the Deanery house at Exeter. The stamp in the centre of the bowl, which is reproduced here, has the arms of the Deans of Exeter, a stag's head caboshed, with the exception of the cross patée fitchée between the antlers, by which the arms are properly differentiated. The G.D. in Lombardic characters can have no other reference than to Gregory Dobbs, who was Dean of Exeter between 1560 and 1570. But the question may be raised if the cup was made for use in the chapel of the deanery, or even for ecclesiastical purposes at Its use as a chalice is almost prohibited by its extreme shallowness, and it is much larger than could possibly be wanted for a mounted paten in a private chapel, as the diameter at the top is 6 inches, the base 43 inches, and the height 4% inches. Its size suggests that it was originally made as a mounted paten for use in the cathedral church, and used in the dean's private chapel when another was provided for its first purpose. Dr. Brushfield, who exhibited the cup to the Society of Antiquaries in 1899, considers that it was most probably made in Exeter by John Jones (1569-1575), whose communion cups are still to be found in many Devonshire churches, but there is no stamp or mark to identify it with any particular maker or place. It was presented to Colaton Raleigh because that manor was given to the Deans of Exeter in 1225, when the office of dean was created. The deans had a manorhouse there, the existing one dating from about the time of Gregory Dobbs, for whom the chalice was originally made.—J. K. F.





LANDSOAPE, WITH CATTLE CROSSING A STREAM

BY TAMES STAFFE 0791 1880

Le come of Mr. C. B. Morpan



Buried Armour

When writing about the archer's salade, found on the site of the old Fortune Theatre, I did not

was presented by Mr. E. Hussey, the owner to Lewes Museum, where it can still be seen. Other instances will doubtless occur to the memory of



SILVER CUP, SINTEENTH CENTURY, AT COLATON RALEIGH, DEVONSHIRE

mention that the London Museum contains, if not a skeleton in armour, at least some fragmentary parts of one. Very nearly opposite the case in which is housed the helmet are exhibited some

dismal relics unearthed in Stoney Street, Southwark. These consist of a human jaw, part of a rib-bone, and some corroded scraps of chainmail (Nos. 11304-5), which, in conjunction, provide for an imaginative beholder all the materials necessary to reconstitute a grim minor tragedy of the past. The sight of the mail will recall to many that other fragment which, without any attendant bones, however, was found in the moat of Scotney Castle in 1837, and

readers of The Connoisseur, several of whom have been sufficiently interested in my random jottings to annotate my remarks and to afford valuable information concerning points which I

have raised. Such of these readers as have not seen the last report of the National Museum of Wales will relish the news that among the recent purchases made by that institution are a piece of mail found on the stones near Canton Bridge, Cardiff; and a fourteentheentury sword, found in the moat of Cardiff Castle.—Criticus.

[Previous notes on the same subject appeared in February and July, 1020 ED.



OF BOWL-COLVION RAILIGH CUT



Books, Manuscripts, and Autographs

The mability to record a number of interesting book sales in our February issue, owing to lack of space, renders it necessary to go back several months in the present instalment. A précis of prices realised by Messrs. Puttick and Simpson during October, November, and December merits notice, the first important bid being one of £200 for Bacon's Two Bookes of the Proficience and Advancement of Learning, Divine and Humane, limp vellum, worn, 1629, etc. A copy of the "Great" or Cranmer's Bible (3rd edition, 1540), bound in 1744, and interesting as being the Farington family Bible, netted £50. In addition to a quantity of records, the volume contained a coloured drawing of the Farington arms and crest. An account of the Farington sale appeared in the last issue. Specimens of bindings included a Ficinus, Il Comento di Marcilio Ficino sopra il Conuito di Platone (Roma, 1544), bearing the cyphers of Henri II. and Diane de Poitiers, £55; while a 1st edition of T. Shelton's translation of Don Quixote, 2 vols., imperfect, made as much as £40. Other prices for 1st editions were £28 for an uncut Fielding's Miscellanies (1743), 3 vols., orig. hf.-calf; £37 for Barham's Ingoldsby Legends (1840-7), 3 vols., cloth, containing a holograph draft of part of Look at the Clock, and an A.L.S. of the author's son presenting this autograph; £47 for Egan's Finish to the Adventures of Tom, Jerry, and Logic, with coloured plates by Cruikshank (1830), red. mor., g.e., by Zaehnsdorf, 1921, a specimen wrapper preserved; £46 for C. J. Apperley's ("Nimrod") Memoirs of the Life of the late John Mytton, Esq., with col. plates by H. Alken (1835), cloth; £25 for Surtees's Analysis of the Hunting Field, also with col. plates by Alken (1846), red cloth; £235 for an uncut Byron's Poems on Various Occasions (Newark, 1807), orig. boards, paper label; £25 for W. Combe's Three Tours of Dr. Syntax, col. plates by Rowlandson, n.d. (1821), 3 vols., contemp. hf.-calf; £78 for C. Lamb's Tale of Rosamund Gray and Old Blind Margaret (1798); £26 for his Elia (1823) and Last Essays of Elia (1833); £48 for Lord Lilford's Coloured Figures of the Birds of the British Islands (1885-97); and £36 for Keats's Lamia, Isabella, the Eve of St. Agnes, and other Prems 1820). A copy of M. H. Barker's

Greenwich Hospital, with plates by George Cruikshank in two states, thick (only 12 were so done) and coloured, procured £20; while a similar sum secured an example of Vues Pittoresques des Principaux Edifices de Paris, col. plates, n.d.; and £35 a specimen of J. Ralfe's Naval Chronology of Great Britain, with col. plates, a few inscriptions cropped (1820). Three volumes of Confessions of an Oxonian, with col. plates by J. Findlay (1826), made £36; 8 vols. of H. E. Dresser's History of the Birds of Europe, col. plates (1871-8), £48; 2 uncut vols. of the Houghton Gallery, with engravings by Earlom and Heath (1788), £42; 2 large paper vols. of the Military Costume of Europe (1812), £23; and 5 vols. of J. Gould's Birds of Great Britain (1873), £45. Other items included a complete set of 8 colour plates, Cries of London, by T. Rowlandson, £27; Portraits des Grands Hommes, Femmes Illustres, et Sujets Mémorables de France, gravés et imprimés en couleurs, 136 portraits and scenes only (circa 1790), £160; The Melange of Humour, a Series of Coloured Engravings, by Alken, Egerton, etc., with 37 plates only (1824), £25; Hawbuck Grange, by Surtees, 1st edition (1847), £24; English Dance of Death, by W. Combe, with plates by Rowlandson, £21; and German Popular Stories, by Grimm, first issue of the 1st edition (1823-6), £68.

At Christie's on November 28th was sold for £50, James I.'s copy of his own Meditation upon the Lord's Prayer (1619), with Two Meditations of the King's Maiestie (1619 and 1620), containing the royal signature (initials), and numerous marginal notes by George Eglisham, the king's physician. A long holograph letter addressed to Charles I. by the latter, embodying an attack on the Duke of Buckingham, accompanied the lot.

The "selected portion" from the remainder of the Amherst Library, which was sold at Sotheby's during November, netted a total of £6,989 7s. 6d. Much of this was made up by small amounts, but a few lots may be chronicled for general information. A copy of R. Ackermann's Microcosm of London, with the coloured plates (1808–10), realised £20; and one of his History of the University of Cambridge (1815), £20 108. The

latter lacked the founders' portraits. R. and J. Adam's Works in Architecture (3 in 2, 1778-1822), scored £105; W. Curtis's Botanical Magazine, vols. 1-52 (in 32, 1787-1820), 4100; Daniell and Ayton's Puttures pti Voyage Round Great Britain (8 in 6, 1814-25), 470. The Dictionary of National Biography, in 71 vols. (1885-1912), changed hands for £25 10s.; and Jos. Gonzales's Navegacion especulativa y practica (1734) for £71. Several books by John Gould were put up, among them being The Birds of Asia (1850-83), £105; The Birds of Europe (1837), £78; The Birds of Australia (1848-69), £180; The Birds of New Guinea (1875-88), £70; The Trochilidæ, or Family of Humming Birds, with Supplement (1861-87), £50. One hundred and sixty-eight volumes of the Hakluyt Society's Publications (1847-1907) brought in £121; while £34 purchased J. Griffiths's Paintings in the Buddhist Cave-Temples of Ajanta (1896-7); £36, Henry Harrisse's Bibliotheca Americana Vetustissima; £60, 57 vols. of The Ibis, with I vol., A List of British Birds (1859-1906); and £52 a 2nd edition of Mme. Knip's Les Pigeons, le texte par C. J. Themminck (n.d.). A more important auction was that held on the 24th, when a copy of Macrobius's Expositio in somnium Scipionis, M. T. Ciceronis, et Saturnaliorum Libri VII., Editio Princeps, printed on vellum, ran up to £1,050. Just previous to this a first issue of the 1st edition of Goldsmith's Vicar of Wakefield (1766), with "Waeckfield" headline in vol. ii., had realised £155; a 1st edition of the second part of Bunyan's Pilgrim's Progress (1684), £100; and a volume of the United Services' College Chronicle, containing many of Kipling's contributions (1878-85), and Tarass Boolba, £48. An extraordinary item was a very fine copy of the Pickwick Papers, including the Buss plates, in the original parts and wrappers, embodying rare advertisements. For this the sum of £610 was bid. Another copy, also in the parts, and with the Buss plates, but wanting Part XI., went for £92. A 1st edition of the issue in parts, with Phiz's illustrations, of A Tale of Two Cities, with wrappers and advertisements, made £80; and a 1st edition, in 3 vols., of Sketches by Boz (1836-7), £76. A very rare volume, unrepresented in either the British Museum or Cambridge University Libraries, was James Glaucus's A Knowledge for Kings, translated by Wm. Cleuer (1576), £280; while Edmond Waller's Workes (1645) were knocked down at £70. Later in the month a copy of the Doves Press English Bible, edited by Rev. F. H. Scrivener, 5 vols. (1903-5), secured £30; Blake's Illustrations of the Book of Job (1825), £27; Vesalius's De Humani Corporis Fabrica (Basle, J. Oporini, 1543), £39; Dickens's Village Coquettes, 1st edition (1836), and Songs in the Village Coquettes (1837), £30; the Ashendene Press's Dante (1902-5), 435-108.; and E. G. Kennedy's The Etched Work of Whistler (Grolier Club, 1910), £92. Prices during December included £19 for Gamonia, or the Art I Precious Game by L. Raw torne is, so lor the Œuvres Complètes of Voltaire, 70 vols. (1785-9); £30 for the Mellstock edition (37 vols.) of Thomas Hardy's Works (1919-20); £112 for the Kelmscott Works of Chaucer (1896); £38 for a 1st edition of Dodgson's Alice's Adventures in Wonderland (1866); £105 for a ist edition of The Hanging Judge, by R. L. and F. Van de G. Stevenson (1887); £34 for a 1st edition of The Life of a Sportsman, by "Nimrod" (C. J. Apperley) (1842); £30 for a large paper copy of History of the Royal Residences, by W. H. Pyne (1819); £50 for a 1st edition of Flowers of Passion, by George Moore (1878), containing an autograph poem by the author; and £40, Echoes, by Two Writers (R. Kipling) (Lahore, 1884). A Shakespeare 3rd folio netted £300; and a Horæ ad Usum Sarum (Paris, G. Hardouyn), circa 1533, printed on vellum, £98. The latter was interesting as having belonged to Anne of Cleves, and as containing a rare inscription in her handwriting:--" I beseche your grace huble when ye loke on this rember me. Yor graces assured anne the dowther off cleves." Also printed on vellum, a copy of S. Brandt's La Nef des Folz du Monde (1497) scored £370. MSS. included a late 14th-century manuscript of Dante's Divina Comedia, £80; and a 15th-century Missal, inscribed with a prayer and signature by Thomas Pope, founder of Trinity College, Oxon, £100. Autograph poems by Robert Burns came up at Sotheby's on December 21st. For Again the Silent Wheels of Time, written (1787) on the fly-leaf of James Beattie's Poems on Several Occasions (1776), £122 was paid; for a song, O Wat ye Wha's in You Town (1795), unmentioned by Henley in the centenary edition, £155; and for 3 poems-On Scaring Water-fowl in Loch Turit, Written in the Hermitage at Taymouth, and Written at the Fall of Fyers-inserted in a copy of his Poems (1787), £305. December 5th found Sotheby's employed in selling a highly interesting collection of manuscripts, and letters by, or addressed to, Horace Walpole. The most important lot was that containing 108 autograph letters of Thomas Gray, the poet, for which £410 was given; while Walpole's autograph Journal of the Printing Office at Strawberry Hill (1757-89) made £90. An A.L.S. of James Boswell (February 23rd, 1768) secured £55; and on the following day a collection of 540 letters relating to the '45, £185; a series of naval papers principally by, or relating to, Admiral Sir William Cornwallis (1744-1819), £105; 19 A.L.S. (1864-83) of Edward Fitzgerald, £30; an A.L.S. of Garrick to Mme. Neckar (n.y.), £90; an original MS. minute book of Chapters (1481-1529) of the Order of the Garter, 462; and The Master of Game, the first portion of an In ish 15th-century MS., formerly in the possession of H. Walpole, who ascribed the writing of it to his "Ancestor Sr. Thomas Kerdeston or Siderston," £60.

Furniture, Pottery, Porcelain, etc.

Although the prices ruling at Christie's at the close of last year included few of outstanding importance, there were, nevertheless, several lots sold which are worth noting as indicating the trend of bidding at that period. Thus, the pair of Kang-He famille-verte vases and covers, 11 in., which realised £220 10s. on November 24th, must be mentioned; as must also a Derby dinner and dessert service in the Oriental taste (about 100 pieces), which netted £81 18s. A Louis XV. marqueterie commode, 52 in. wide, made £105; a Chinese 12-leaf lacquer screen, 9 ft. 2 in. high, £162 15s.; a pair of cut-glass candelabra, with Wedgwood and metal-gilt pedestals, 31 in. high, £78 15s.; a Chippendale tallboy of 8 drawers, the borders carved with foliage and lattice, 44 in. wide, £162 15s.; a Turkey carpet, red ground, blue and green border, 29 ft. x 18 ft. 6 in., £147; and a Persian silk rug, with foliage and columns on dark red ground, buff and green borders, 6 ft. x 4 ft. 6 in., £90 6s. The following were among the most important items sold at Christie's during December :--- A pair of hexagonal baskets, Pekin lacquer, 23 in. high, £120 15s.; carved and painted wood equestrian statuette of Louis XIV., 28 in. high, French, late 17th century, probably a model for a statue, and said to have been presented to the Bey of Tunis, £136 10s.; clock by John Barnett, London, in Queen Anne tall marqueterie case, 7 ft. 6 in., £71 8s.; pair of Kang-He powdered-blue dishes, 16 in. diam., £94 10s.; pair of Chelsea figures of a Shepherd and Shepherdess, by Roubiliac (impressed R), 11½ in., £431 tos.; a Chelsea figure of Flora, 13½ in., £92 18s.; a Swansea dessert service (marked in red), between 20 and 30 pieces, £75 12s.; part of a Kien-Lung famille-rose service (24 pieces), £89 5s.; and a Coalport dessert service (about 60 pieces), £84. £50 8s. purchased an old Worcester tea service in the Oriental taste (21 pieces); £60 18s., part of a Chelsea ditto, painted with landscapes (9 pieces); £65 2s., a Ming famille-verte pierced bowl and cover; £420, a pair of Kien-Lung eggshell plates, 81 in. diam.; £136 10s., a Worcester tea-cup, saucer and coffee-cup, painted with Watteau figures; and £84, a two-handled cup and saucer, nearly similar. A Worcester dessert service, painted with subjects from Æsop, was sold in separate lots, thereby securing a total of over £769 for its 38 pieces. Two Lowestoft mugs, inscribed "Ed. Amond. Wymondham, 1768,'' $4\frac{1}{2} \times 3\frac{1}{4}$ in. (mentioned in Chaffers), secured £71 8s. the two. A late 16th-century German stoneware jug, 18 in. high, modelled with romantic subjects, and having a pewter top, mounted to £50 8s.; while a Lambeth dish (1633), inscribed "Stephen Fortune and Elizabeth," 19½ in. wide, fetched £147; Deruta dishes, 16 in. diam., with portraits of ladies, £315 and £189; and Hispano-Mauro dishes, from £168 downwards. Catalogued as the property of a nobleman, a fine Louis XVI. commode, 61 in. wide, stamped "I. Dubois ME.," changed owners for £2,467 10s. on the 15th, when the late Miss Anastasia Sidney's two panels of Gobelins tapestry ("The Indies" series), each about 10 ft. 2 in. x 20 ft., brought in £2,369 10s.; and, from other sources, a

Brussels oblong panel (Start for the Chase), 17th century, 10 ft. 8 in. × 16 ft. 9 in., £1,365; and a pair of old English panels (Indian figures), probably by John Vanderbank, of Soho, late 17th century, each about 10 × 13 ft., £1,942 10s.

A number of fine musical instruments made their appearance at Puttick's in November, when a violin by Andreas Guarnerius, Cremona, 1655, with original label, scored £300; another, by Nicholaus Amati, circa 1660 (the ribs and head by another maker), with silver-mounted bow by Henry, £40; another, by Januarius Gagliano, circa 1760, £115; another, by Carlo Tononi, Venice, 1725, branded under tail-pin, and original label, with silver-mounted bow by Hill, £140; and another, by Salvator, 1736, £52. Violas by Henricus Catenar, Turin, 1670, and by an Italian maker of the Brescian school, circa 1680, realised £80 and £100 respectively; while violoncellos by William Forster (Italian), labelled "A. & H. Amati," and (Neapolitan), labelled "Joseph Guarnerius," brought in £54, £145, and £100 each. The last-mentioned belonged to George IV. and the late Duke of Cambridge. A two-manual harpsichord, by Tschudi and Broadwood, 1770, fell for £225. Formerly the property of the hero of Trafalgar, a Queen Anne walnut cabinet, $48\frac{1}{2}$ in. wide, sold for 78 guineas during the previous month. It was purchased in 1805 by the late Charles Smith, of Merton Abbey, at the sale of Nelson's effects; and later by Col. C. E. de la Poer Beresford at the late Mrs. C. R. Smith's sale, Shrewton Lodge, Hants. From Col. Beresford it passed to Clare, Countess Cowley, who entrusted the final disposal of the piece to Puttick & Simpson. Other furniture sold at the same rooms on various occasions included a Queen Anne walnut bureau bookcase, 39 in. wide, £73 10s.; an Elizabethan oak bedstead, which had received certain restorations, £136 10s.; a small 3-tier buffet, in the Jacobean style, 38 in. wide, £99 15s.; and a Sheraton satinwood side-table, $67\frac{1}{2}$ in. wide, painted with Children playing Shuttlecock, after Angelica Kauffmann, £70. Ceramics did not pass unnoticed, a pair of Kang-He Nankin cylindrical vases, 11 in., securing 62 guineas; a large blanc-de-chine figure of Kwannon standing on the carp, 33½ in., 38 guineas; and an old Chinese dinner service, with the arms of Pole and Van Norden (207 pieces, exclusive of a pair of old English ice-pail covers and liners), £199 10s. An interesting glass punch-bowl (87 in.), which was given by John Atkinson to John Childs, of Bungay, went for £27 6s. Engraved with three figures seated at a table, drinking, illustrating Burns's O Willie brew'd a peck of maut, the bowl also bore the inscription, "J. A. to J. C., my friend and brother." A white jade group of a page with two attendants, to whom a boy is offering a peach, 13½ in. high, ran up to 42 guineas; while a smoked rock-crystal standing bull, 7% in., totalled £75 12s.; and a carved ivory standing figure of Kwannon, 15 in., 194 10s. These three items were all provided with carved wood stands. £48 6s. procured a Queen Anne petit-point altar frontal, $34\frac{1}{2} \times 82$ in.

Knight, Frank & Rutley continue to hold many interesting sales as usual. One of the leading prices realised by them during January, 1922, was £84 for a Kashan woollen carpet, 11 ft. 2 in. × 8 ft. 4 in. Furniture catalogued as of "Chippendale design" comprised a set

of ten mahogany cabriole chairs, 130 18s., and a writing table, cabriole legs, 5 ft. wide, £35 14s.

At Robinson, Fisher & Harding's two mahogany upper portions of Hepplewhite bookcases, 3 ft. 8 in., netted £90 the pair; and a pair of Vienna vases and covers, total height 6 ft., painted with classical subjects by G. Wagner, £59 178.

An interesting sale of antiquities from China, Persia, India, Egypt, and Greece took place at Sotheby's on November 23rd last. The day opened with a few lots belonging to M. Léonce Rosenberg, of Paris, of which the top price was reached by a bronze Chinese sacrificial bowl (111 in. high, 12 in. diam. at shoulders) of the Chow dynasty, which changed owners at £80. A very important Greek phiale (patera) of massive silver, belonging to Lady Harcourt-Smith, brought in £1,000. The phiale (6 in. across, $1\frac{3}{4}$ in. high; wt. 12 oz. $3\frac{1}{2}$ dwt.), which bears the Greek letters A Γ—probably an owner's mark—was dug up by a peasant in Acarnania about twenty-five years ago, and was exhibited at the Burlington Fine Arts Club, 1901. Belonging to a class of work but seldom seen in the sale-room, an Ethiopian stone relief of a Meroitic king smiting his enemies $(9\frac{3}{4} \times 8 \text{ in.})$, which was found near Shendi, Sudan, 1904, realised £60. A cylindrical jardinière in sea-green jade, finely carved with a temple, etc., fitted with representations of plants in jade and onyx, say about 14 in. high in all, netted £150 on December 2nd, when several other interesting objects came under the hammer. Among the latter were a Kang-He famille-verte teapot and cover, shaped as bamboo stems, 41 in., £115; and an Urbino dish, painted with a classical combat, 161 in. diam., 190. Belonging to Capt. Lutterell Byrom, a set of four English ribbon-back chairs, mid 18th century, secured £220; a pair of Chippendale side-tables, square legs, 2 ft. 7 in. wide, 2 ft. 6 in. high, £80; a pair of mahogany bookcases, 8 ft. x 3 ft. 3 in., £195; and a harpsichord, by Joseph Mahoon, London (8 ft. 2 in. long, 3 ft. wide), £92. From other properties, sets of Hepplewhite chairs varied between £88 for 6 and £100 for 21; whereas a set of three Chippendale guild chairs was knocked down at £60. On another occasion, a crystal figure of a sage, standing on a rock, holding a peach in his hands (Ming, 91 in. high), fell for £50. It had been exhibited at the Burlington Fine Arts Club.

Pewter was the order of the day at Flyford Fields, Flyford Flavel, on January 11th, when E. G. Righton and Son dispersed the late Mr. John Laight's effects. The following were some of the items:—A 20-in. circular dish, plain border and crest, $12\frac{1}{2}$ -in. well, £36 ros.; three $16\frac{1}{2}$ -in. dishes, plain border, $10\frac{1}{2}$ -in. well, £38; and a candlestick, octagonal base, £21 ros.

The important suite of Chinese Chippendale furniture auctioned by Messrs. Mark Rowe & Sons, Exeter, on January 19th, realised a total of £1,210.

Pictures, Drawings, and Engravings

NUMBER of speculative paintin, came open the easel at Robinson, Fisher & Harding's during January. Most notable was a panel painting of The Annunciation, Early Flemish school, which went up to £231. A few lots previous to this, a three-quarter-length Portrait of a Lady in gold embroidered dress trimmed with pearls, with deep lace collar and cuffs, and holding a red feather fan (inscribed "Ætatis suae 31"), by Paul Moreelse, 1625, panel, $47\frac{1}{2} \times 35$ in., had scored £94 10s.; while a portrait by Rigaud of the Duc de Gramont, 32×25 in., made £75 12s.; The Minuet, French School, £50 8s.; and The Ale House, ascribed to George Morland, £52 10s.

Some excitement was caused at Phillips, Son & Neale's by a picture, *The Wayside Blessing* (St. Philip baptising the Eunuch), which, although catalogued as being by an unknown artist, quickly soared up to 2,100 guineas. The subject is, of course, one which Rembrandt painted, and it seems to have been considered that this picture was an original from his brush.

A collection of 347 drawings of Norfolk, including 60 by J. S. Cotman, was sold for £205 at Sotheby's in November last. Turning to engravings—during December, an open-letter proof of Lt.-Col. Erskine, by G. Dawe, after Raeburn, made £20 at the same rooms, where a miscellaneous collection of Japanese colour-prints was also dispersed, realising only a few shillings under £814. The two outstanding features of the last-named sale centred in Mitsu Getsu, third Month, by Harunobu, from the set, Fūzoku Shiki Kasen, Poems and Customs of the Four Seasons, published 1770, £30; and A Tokugawa Princess Cherry Viewing, triptych, by Utamaro, £28.

Stamps

WITH a bid of £75, a used Mauritius 2d., 1859 (Oct., large fillet; deep blue, large margins), made the highest price of the sale at Puttick & Simpson's on December 6th and 7th; a near rival being a pair of Switzerland, 1843, double Geneva, 5 x 5 c. (blotch on yellow; cut wrong way; slight defect at top, but large margins; size 20 x 35 mm.), which fetched £68. Besides these were auctioned a France, 1849-50, 1 fr. (orange-vermilion; small margins on two sides, but fine colour, and lightly obliterated, used on entire), £50; Roumania, 5 paras, 1859 (black, white wove paper, pair, used on original), £50; Switzerland (Zurich), 4 ruppen, 1843 (black, with vertical lines, cut slightly into at right, but lightly obliterated and on piece of original), £23; and examples of New Brunswick, is., 1851 (mauve, one minutely trimmed, but large margins and lightly obliterated; the other cut rather close at right), £22 and £19 respectively. A New Brunswick 1851 6d. yellow and half penny red, used as 71d.on original, were worth £15; while a bid of £20 determined the ownership of a Nova Scotia 1s., 1851 (purple, cut rather close, but good colour and lightly obliterated).





Additions to the National Portrait Gallery

The following portraits have recently been placed on exhibition in the National Portrait Gallery :-

 $\begin{array}{ll} \textit{Harriot Mellon} \ (\mbox{1777?-1837}). & By \ Sir \ William \ Beechey, \\ R.A. & \ Bequeathed \ by \ the \ late \ Mr. \ W. \ L. \ A. \ B. \ Burdett- \\ \end{array}$

Coutts. Room XVIIA. (See Plate.)

A small whole-length group of Samuel Rogers (1763-1885), the poet; The Hon. Caroline Norton (Lady Stirling Maxwell) (1808-1877), the novelist; and Mrs. Phipps, the poet's niece, seated in Rogers's library. By Frank Stone, A.R.A. (father of the late Marcus Stone, R.A.). Presented by the Marquess of Crewe, K.G., P.C. Room XXI. (See page 175.)

William Edward Forster, P.C. (1818–1886). Statesman.

Three-quarter length, seated. By H. T. Wells, R.A.

Presented by Mr. E. R. Arnold Forster. Room XXXIII.

John Henderson (1747–1785). The actor. As "Hamlet," act iii., scene IV.: "Look here, upon this picture, and on this-the counterfeit presentment of two brothers. A small half-length, seated, holding two miniatures. Crayon drawing, 1776, by Robert Dunkarton, exhibited at the Royal Academy that year (under title, "Pe of a Gentleman in the character of 'Hamlet'"). "Portrait sented by Mr. Ernest E. Leggatt. Room XXVIII. (Dunkarton, whose mezzotints after Reynolds, West, N. Dance, Peters, and other leading artists of the time, are well known, commenced life as a portrait painter. A pupil of Pether, he gained a premium at the Society of Arts in 1762, commenced exhibiting as Artists in 1768, and at the Royal Academy in 1774. His of Arts in 1762, commenced exhibiting at the Society of the majority of his contributions to the Society of Artists

consisted of engravings, practically all those hung at the

Royal Academy were portraits in crayons. Born in

1744, the exact date of his death is unknown. Redgrave

assigned it to the end of the eighteenth century, but there

is reason to suppose that Dunkarton survived the opening

years of the nineteenth.) (See Plate.) Dominic Serres, R.A. (1722-1793). Marine painter. A miniature painting, 1788, by Philip Jean, exhibited at the Royal Academy the same year (No. 315, "Frame with 7 Miniatures"). Purchased by the Trustees. Miniature Cases. (Jean was the Jersey-born miniaturist who exhibited at the Royal Academy, 1787-1802. He also painted an occasional portrait in oils. Brought up in the Navy, he died at Hempstead, Kent, September 12th,

1802, aged forty-seven.) (See page 181.) Sir William Drury (1527–1579). Head and shoulders. Painter unknown. Purchased by the Trustees. Room L. Brook Taylor, LL.D., F.R.S. (1685-1731). Mathematician and scientist. Gouache drawing by Louis Goupy. Purchased by the Trustees. Miniature Cases. (The relations between Brook Taylor and Goupy were dwelt upon by Mr. C. Reginald Grundy in an article, "Documents relating to an Action against Joseph Goupy in 1738," contributed to The Ninth Volume of the Walbole Society, 1920-21.)

The late Algernon Graves, F.S.A. (1845-1922)

WE regret to record the death of Mr. Algernon Graves, F.S.A., which took place at his residence, 77, New Cavendish Street, on February 7th, after a prolonged illness. Born February 24th, 1845, the deceased gentleman was second son of Henry Graves (1806-1892), the well-known publisher and printseller of Pall Mall, and nephew of the line-engraver, Robert Graves, A.R.A. (1798-1873). Henry Graves had succeeded early in life to the directorship of the famous business of the Boydells, who, during the latter years of the eighteenth century, enjoyed almost a monopoly of the fine print publishing in this country. Algernon Graves was educated in London, and, after spending two years at Bonn for the purpose of learning German, entered his father's business. At this time, Mr. Graves senior was publishing the finest engravings after Landseer, then at the zenith of his fame, while he had also enjoyed a similar distinction with the plates after Turner and Wilkie. Algernon Graves, however, was more fitted for research than for an active business career, and, though he assisted his father in the conduct of the famous firm, he is best known as a compiler of standard works of reference on art. His pursuit of this branch of study originated in an accident which, in 1873, confined him to his bed for eight weeks. Feeling the necessity for an occupation, he then began extracting particulars of the works exhibited at the Royal Academy from a file of catalogues which he possessed, and in this manner was commenced The Royal Academy Exhibitors, 1789-1904, which was eventually issued in seven volumes (1905-6). Continuing his researches in his spare time after his return to business, Mr. Graves compiled A Dictionary of Artists who have exhibited Works in the Principal London Exhibitions from 1760 to 1893, the first edition of which was published in 1884, and which, though a most valuable and even monumental work, formed merely an index to his actual labours. The Dictionary was largely extended in the second edition (1895), while the third, issued six years later, contains a larger number of names of artists of the English school, from 1760 onwards, than any other existing book, and has proved of the greatest service to all explorers in the field of English art. Considerably smaller, but still highly useful volumes, were the catalogues of the works of Sir Edwin Landseer and of Samuel Cousins. These were followed by A History

Current Art Notes



SAMUEL ROGERS, THE HON. CAROLINE NORTON (LADY STIRLING MANWELL), AND MRS. PHIPPS BY FRANK STONE, A.R.A. IN THE NATIONAL PORTRAIT GALLERY

of the Works of Sir Joshua Reynolds, P.R.A. This compilation, in which Mr. Graves was assisted by Mr. W. Vine Cronin, was brought out in three volumes, subsequently supplemented by a fourth, and speedily more than doubled in value. In 1905, as previously stated, Mr. Graves issued The Royal Academy Exhibitors, which was followed by The Society of Artists of Great Britain and the Free Society of Arrists (1907), and The British Institution (1908). His most recent works were A Summary and Index to Waagen's Treasures of Art in Great Britain (1912), A Century of Loan Exhibitions (five volumes, 1913-14), Art Sales, the third volume of which was only issued a few months ago, and some articles in The Connoisseur. His books are still obtainable from Messrs, B. T. Batsford, Ltd. (94, High Holborn) In pursuing his career as a writer, however, we have neglected Mr. Graves's connection with the print trade. For many years after his father's death in 1892, he was head of the firm of Henry Graves & Co., and became its first chairman when it was transformed into a limited company; but he subsequently retired from the business, and became associated with Messrs. Thomas Agnew & Sons in a consultative capacity. Highly popular among members of the print trade, he had held the offices of

President of the Printsellers' Association, and Master of the Fine Art Trade Guild, while his name will be recalled as that of the organiser of the exhibition of Victorian engravings at the Diamond Jubilee Exhibition, Earl's Court, 1897, the same year in which he was made President of the Royal Warrant Holders' Association. Elected a F.S.A. in 1895, Mr. Graves also became Master of the Cutlers' Company in 1902. He was twice married. His first wife, by whom he had several sons and a daughter, was Elizabeth Amy, daughter of John Clowes Grundy (1806–67), of Manchester, one of the founders of the Printsellers' Association, and a well-known printseller and publisher, who, in his day, was considered to be one of the finest judges of engravings in the country.

Winter Exhibition at the Royal Academy

The forty-seventh winter exhibition of the Royal Academy was devoted to works of recently deceased members. This term had been extended sufficiently far back to allow of the inclusion of Harry Bates, A.R.A., who died in 1899; but by no means all the Academicians who have passed away since that year were exemplified. The result is that the exhibition constituted merely a fragment, neither adequately representative of the lish



LA BRESCON (MARTIGUES, FRANCE)

BY ITALO GIORDANI

AT THE UNITED ARTS GALLERY

art for the period covered, nor even of the Royal Academy itself. Perhaps the most interesting pictures were the earliest; most of these had, at any rate, the merit of being soundly painted, and looked as though they would generally outlast the more recent works. James Sant, who was born as far back as 1820, came out very well in this respect. His Portrait of a Lady (No. 33), which appeared to have been painted under the mingled inspiration of Lawrence and Etty, and was obviously an early work, seemed as fresh as the day it was produced; and other of his canvases, such as The Duet (No. 4), and The Morning Post, 1875 (No. 206), a trio of girls standing for their portraits, had agreeably mellowed in tone. On the other hand, Mr. Furse's work showed, in some cases, marked deterioration; and the thin painting practised by several members who have only recently died, fills one with apprehensions for the future. Among the pictures included in the exhibition there was little of outstanding merit, and most of the works worthy of notice are so well known that a bare mention of their names will suffice. They included Frank Bramley's Hopeless Dawn from the Tate Gallery, Herkomer's Last Muster, Sir W. B. Richmond's Portrait of Holman Hunt, J. H. F. Bacon's Your Sovereign—the Empire—this Imperial City—are Satisfied (C.I.V.'s at the Guildhall), and Arthur Hacker's portraits of The Artist's Mother and of M. H. Spielmann, Esq., all more or less important artistically. Interesting by reason of its teeming detail and archæological character was Sir E. J. Poynter's wellknown composition, Israel in Egypt; while among other pictures hung which have enjoyed popularity or have awakened attention in one form or another were Andrew C. Gow's A War Despatch at the Hôtel de Ville, W. F.

Yeames's Prince Arthur and Hubert, and his "And when did you last see your Father?", Marcus Stone's Il y en a toujours un autre, On the Road from Waterloo to Paris, and The Letter, Briton Riviere's In Manus Tuas Domine and Persepolis, Poynter's Visit to Esculapius and The Catapult, and Sant's The Soul's Awakening, which provided the subject for the most popular engraving of modern times. Taken all in all, the exhibition proved a display of weakness rather than of strength, since, in all too many instances, renewed inspection of the pictures embodied in it only served to diminish such respect as one had previously entertained for them.

Royal Cambrian Academy of Art

At the annual general meeting of the Academy, over which Sir Cuthbert Grundy presided, a highly satisfactory financial statement was presented, and the following artists were elected as associates:—Miss Florence Fitzgerald and Mr. Leonard Brewer.

The late Claude Hayes, R.I., R.O.I. (1854-1922)

An artist whose loss will be regretted by many collectors of modern landscape painting is the late Mr. Claude Hayes, who passed away in Lyndhurst Hospital on January 25th. Mr. Hayes was born in Dublin, 1854, his father being Edwin Hayes, R.H.A., R.I., the distinguished painter of marine pieces. Educated at Loughborough, Claude Hayes started life as a sailor, and was in the Abyssinian expedition. Leaving the sea as a calling, he went to America, but returned to England, where he commenced studying art at Heatherley's and the Royal Academy Schools. His first appearance at a London gallery was in 1873, but he had to wait until



JOHN HENDERSON AS "HAMLET"

BY ROBERT DUNKARTON (Born 1744

the National Portrait Gallery





1876 before making his initial display at Burlington House with a Landscape and Figure. Thenceforward his work was to be found at practically all the leading annual exhibitions. In 1886, he was elected a member of the Royal Institute of Painters in Water-Colours, and, many years later, of the Royal Institute of Oil-Painters. A prolific worker, Hayes acquired a great facility of style. The best of his pictures are marked by sound, painter-like qualities, while nearly all are pleasing in some way or another, if only for their reposeful colour and for the honest, straightforward impressions of rural scenery embodied in them.

The late Edgar Bundy, A.R.A.

THE late Mr. Edgar Bundy, who died at his St. John's Wood house on January 10th, from the effects of pneumonia, was born at Brighton, where his father is said to have followed a seafaring vocation. The year of his birth is sometimes given as 1862. Self-educated in art, the late Mr. Bundy commenced exhibiting in 1881. Elected a member of the Royal Institute of Painters in Water-Colours in 1891, and an Associate of the Royal Academy in 1915, he also belonged to the Royal Institute of Oil-Painters, and to the Royal British-Colonial Society of Artists. Essentially an historical painter, it is, with one or two exceptions, with "costume" pictures that his name is most familiarly associated. The main exception was Finance-wherein was depicted the fleecing of a greenhorn at an opulent dinner-table-which scored a popular success at Burlington House in 1913. One of his well-known historical paintings is The Morning of Sedgemoor, which was purchased for £600 under the terms of the Chantrey Bequest (1904), and is now in the Tate Gallery. Finer artistically were The Sands of Life (1908), a dramatic interpretation of an incident in Old Mortality; and City Fathers (1909), an essay in characterisation which will be doubly interesting to future art historians, as it embodies the painter's own portrait—the central of the three foremost heads, gazing directly towards the spectator. In many respects the former of these two pictures may be said to have marked the zenith of his style, and is likely to survive when many others of his works have been forgotten. Of small pictures, Mr. Bundy must have executed a remarkably large number. So great was his facility, indeed, that rumour credited him with the ability to produce as many as three finished works, each about, say, 36 in. by 24 in., in a single fortnight.

The New Van Dyck at the National Gallery

Since the February issue of The Connoisseur went to press, a name has been found, as confidently anticipated by Mr. C. H. Collins Baker, for the important full-length portrait by Van Dyck, which has recently taken the Blue Boy's place at the National Gallery. As pointed out by Mr. Collins Baker in his notes, the title of Lords John and Bernard Stuart was erroneous. Thanks to the authorities of the National Portrait Gallery, however, it has now been substituted by George and Francis Villiers—George, who was to become notorious as Duke of Buckingham in the reign of Charles II.; and Francis, "the beautiful Francis Villiers," who was slain at Kingston, 1048. In a periodical of The Connoissier's

standard, printing cannot be hurried or scamped, and so, while an account and a full-page illustration of the picture were inserted in the February issue, the later announcement had perforce to be withheld until the current number.

Mr. A. Brantingham Simpson's Exhibition

Mr. A. Brantingham Simpson, R.I., is an artist whose works in water-colour are doubtless well known to and appreciated by many readers of these notes. He possesses a fund of fancy and a lightness of interpretation which, allied to a refined yet sprightly technique, cause his drawings to be looked for year by year. In his exhibition at the Greatorex Galleries (14, Grafton Street, W.1), however, Mr. Brantingham Simpson revealed himself in an unfamiliar humour. He has, of late, devoted considerable attention to the method of drypoint, and also, in a lesser degree, to modelling, and it was with examples of his essays in these directions that his "one-man" display was largely composed. It would, of course, be idle to pretend that he has yet attained all that could be desired in regard to them, but the promise evinced by the drypoints especially was of a marked order. The sense of speed characterising the imaginative study of a centauress-Pursued, the appropriate nicety of line and pose perceptible in the eighteenth-century French genre subject, Paint and Powder, and the wild elemental tumult suggested in The Witches' Dance, may all be cited as among the best productions of their kind which Mr. Simpson has evolved sc far. They possessed, moreover, an advantage over some of their neighbours in regard to the animating motives -a few other subjects being of a rather too frivolous nature, even in an exhibition entitled "Fancies (Old and New)," to render permanent their attractive powers. A few dexterous charcoal drawings were also placed.-F.G.R.

Drawings by Percy Lancaster, R.I., R.B.A., A.R.E.

THE depressing days which marked the junction of January and February were enlivened by Mr. Percy Lancaster's exhibition at Walker's Galleries (118, New Bond Street). A collection of more than seventy watercolours, distinctive, competent, and revealing in their selection, handling, and treatment the mentality of a true artist, brought to the West End such a suggestion of the care-free countryside as in some measure to dispel the gloom of that influenza-ridden period. To mention all the drawings deserving praise would necessitate a somewhat lengthy list, so it must suffice to give the names of Twilight in Wharfedale, The Hayfield, and A Lincolnshire Potato Field, as typically accomplished and harmonious essays from Mr. Lancaster's brush. To them must be added In Suffolk and Barden Moor, both notable for the rendering of the skies. Cloud-forms, indeed, would appear to interest Mr. Lancaster, and his treatment of them is often singularly convincing.

The late Ernest Newton, R.A. (1856-1922)

ON January 23th death robbed the Royal Actions of a valuable member and an excellent architect. Born September 12th, 1856, the late Mr. Ernest Newton was educated at Blackheath and Uppingham, and, at the age of seventeen, was articled to the eminent Norman Shaw,

in whose office he worked for the next six years. On the expiration of this term, Mr. Newton set up in practice on his own account, attaining considerable note. Elected A.R.A. 1911, and R.A. 1919, he also received the C.B.E. (1920), served as President of the Royal Institute of British Architects, 1914-17, became Royal Gold Medallist, 1918, an honorary member of the Central Society of Architecture of Belgium (on account of his aid to Belgian refugee architects during the Great War), and Honorary Architect to the Ministry of Health, 1919. Essentially a domestic architect, his designs, like those of his great master, were principally distinguished by dignity and utility, coupled with constructive excellence. He first exhibited at the Royal Academy in 1882, and several of his contributions have since been cited as typical of Mr. Newton at his best. Among them were Buller's Wood, Chislehurst (1889), St. Swithin's Church, Hither Green (1890), Steep Hill, Jersey, and Glebelands, Wokingham (1901). Mr. Newton, who was the author of a couple of volumes, A Book of Houses and A Book of Country Houses, died of bronchial pneumonia after a five-day illness.

The Housing of Art Treasures

AT the present time, the lares and penates of collectors are becoming increasingly valuable, so that it is possible to accumulate treasures sufficient for a king's ransom in a small drawing-room. The difficulty is to house them to the best advantage, for, in orthodox apartments, there are often features which strike an incongruous note, and more or less detract from the beauty of the general effect. Under these circumstances, a collector has often to circumscribe his aims to works and objects of art that will suit his house, rather than freely to follow his fancy. Mr. J. Dennis (Victoria Street, St. Albans) has a brilliant idea for remedying this by proposing to build houses and bungalows, or to remodel interiors, perfectly adapted to the individual requirement of a connoisseur, so that instead of suiting his collection to his house, he will in future have the easier and more congenial task of suiting his house to his collection. The idea is a good one, and need not entail any inordinate expense, nor the discarding of modern comforts and conveniences. A room may be easily remodelled for the cost of, perhaps, only one or two of the items which it is intended to contain, and it is obviously better to have ninety-eight works of art properly displayed than one hundred which cannot be appreciated because shown in uncongenial surroundings. The scheme is part of the movement of modern decoration which is touched upon on another page, and tends to emancipate the collector from the limitations imposed on him by strictly following the styles of former periods. It is what they are trying to do in the National and other public galleries, and may bear fruit in the future in developing new and original styles in decoration which will stand comparison with the best of those of former

Professor Italo Giordani's Exhibition

ALTHOUGH the proverbial "insularity" of the average Briton has small application in relation to matters artistic, it remains a fact that comparatively little is known to Londoners concerning contemporary schools of continental painting. Broadly, it may be said that

their acquaintance with modern foreign art is limited to the works of men who, boldly bridging the gap with their canvases, as it were, arrange exhibitions of their work in the great metropolis. The latest of these enterprising "one-man" displays is held at the United Arts Gallery (23a, Old Bond Street), where Professor Italo Giordani has placed on view a selection of his scenes and landscapes. A Sicilian by birth (1882), Professor Giordani has been considerably influenced in his method by the example of Monticelli. Colour-vivid, glowing colour-is the predominant note in most of his compositions, form being largely sacrificed in the attainment of it. A very heavy impasto, in some cases almost modelled into the shapes of the buildings, rocks, or tree-forms which it seeks to express, is another leading characteristic of Professor Giordani's pictures, which should be seen by all those whose sympathies favour the productions of Monticelli.

Our Plates

A FINE example of the work of Hyacinthe François Honorat Mathias Pierre-le-Martyr André Jean Rigaudy-Ros is found in the painting which forms the frontispiece to the current issue of The Connoisseur. Like Van Dyck, for whose style he professed unbounded admiration, and on which he largely modelled his own, Rigaud possessed ideal qualities for a court painter. Dignity of conception, expressed in terms of impeccable technique, was a leading characteristic of his presentments of the dignitaries of the Sun-king's court, or of those who circled about them. The portrait of Monsieur Calvet, Founder of the École des Beaux-Arts, Avignon, in Mr. Francis W. Mark's collection, provides no exception to this statement. Ably modelled as to the proud, though not overbearing face, and evincing in its treatment of the accessories that care and refinement which the artist bestowed on even the minor portions of his compositions, it must be regarded as typical in its way of one of the best phases of French portraiture. A complete contrast to it is afforded by the charming little Landscape with Cattle crossing a Stream, by James Stark, the original of which, painted on a panel, belongs to Mr. C. B. Morgan. It is an interesting example of Stark's smaller works, and this reproduction of it reveals with what facility and directness he was able to express a detailed rendering of the scene before him. The remaining plates all accompany articles.

Royal Society of Painter-Etchers

Many good, but few outstanding, plates helped to constitute the fortieth annual exhibition of the Royal Society of Painter-Etchers and Engravers (5a, Pall Mall East, S.W.r). One of the best items in the gallery was undoubtedly Mr. Leonard Squirrell's mezzotint, The High Hill—a dignified performance, replete with tonal quality and colour-suggestion. Sir Frank Short's nocturne in the same medium, Moonrise on the Bure, if not the most successful of his essays in this direction, at least evinced its author's usual scholarship. Figure subjects in mezzotint were practically confined to two exhibits—Dr. Nathaniel Spens, a plate after Raeburn, in the rendition of which Mr. H. Macbeth-Raeburn worthily sustained the traditions of the eighteenth-century engravers; and the Dawn, by Mr. R. C. Peter, an ambitious

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composition, excellent in its implied appearance of a cold half-light, but slightly monotonous as to the arrangement of the figures. A striking effect of sunlight behind clouds was the main motif of Mr. B. Eyre Walkers

an English General of high rank and commanding presence, and it was not very long before Micheletti recognised that his sitter was no other than Lord Kitchener. I shall hope to give some further notice of the present



DOMINIC SERRES, R.A. MINIATURE BY PHILIP JEAN, 1788 AT THE NATIONAL PORTRAIT GALLERY

aquatint, The River Torridge, Thundery Weather; while among etchings and drypoints must be enumerated the minutely yet decisively treated La Rue des Quatre Vents, by Mr. R. Ray-Jones; the broadly handled landscape, Cherrac, by Mr. Malcolm Osborne; the closely studied and sensitive Portrait of a Young Man, by Mr. Robert S. Austin; the refined and comprehensive "bit," St. Victor, Marseilles, by Mr. Henry Rushbury; and the able Study of Leopard, by Mr. Herbert Dicksee. Space difficulties preclude further consideration of this exhibition.

Notes from Italy

An interesting exhibition has been organised at Turin of the portrait work of Sig. Mario Micheletti, who held an exhibition in London in June of last year at the Burlington Gallery, which aroused a good deal of interest. Sig. Micheletti, whose present home is in Turin, is a young painter of very great promise. Like many Italian artists of the younger generation, he is a great admirer of the portrait art of Sir W. Orpen. For four years or more during the war he was at the Italian front with the Alpini, whose courage and endurance are known to the world. Though cut off from his art during those strenuous years, he was not so entirely, for he had occasionally portraits ordered from the Italian High Command, besides the King of Italy. One of these was of

exhibition of this artist's work now on view in Turin. The preparations for the Venice International Exhibition of Art are now in progress, and I understand from the Secretary that it will open in April next. It seems now fairly certain that British art, which had no place whatever in the last "Bienniale," will reappear this year at our Pavilion, under conditions which promise well. What we want, and what I know the Italians would like to see, will be a really representative display of what are the best, the most living elements in British art of to-day. We have ample material if it is properly selected, and have no need to go to any form of Futurism-which modern Italy has seen a good deal of in recent times, and is, I believe, already weary of, and looking elsewhere-and still less anything that is stale, outworn, or academic. In such a display as that of Venice, which, under Senator Fradeletto's guidance, became really international, we need to give to the world of our best.-S.B.

Brussels Art Notes

SEVERAL French artists, working in the latest fashions of modernity, have exhibited their productions in Brussels—MM. Ch. Camoin, A. Dérain, H. de Waroquier, Dufresne, Durey, R. Dufy, O. Friesz, Leonardi, Modighani, H. Offmann, Portal, R. Lotiron, J. Boussingault A Dunover de Sezonzac, who seem to be the lag

of the future, but who gave rather a shock to the public. They were not much admired, or even understood. The general feeling was of amazement and deep regret to see gifted young painters misled in such ways. Amongst the innumerable Belgian small exhibitions, two are worthy of special mention, namely, those of MM. Anto Carte and A. Saverys, both evincing strong and remarkable individuality. M. Carte is a wonderful draughtsman, endowed with power, intelligence, and natural originality. How long is it to be before Brussels sees some members of the British school represented at its galleries? They, as well as their French colleagues, might try to familiarise their work in Belgium. The "Cercle Artistique et Littéraire" has arranged some loan exhibitions on the lines of the Burlington Fine Arts Club: an excellent selection of Japanese prints and lacquers. The prints summarise all the history of that particular form of art from the end of the seventeenth century till about 1870, when its decay became total.-P.L.

Exhibition of Works by Degas; Flower Paintings by Beatrice Bland

THE management of the Leicester Galleries (Leicester Square) has a happy knack of giving the world of art something to discuss, and the Degas exhibition proved no exception to what has by now practically become a rule of the establishment. The exhibition was largely composed of etchings, drypoints, lithographs, and pastel sketches, with a few studies in charcoal, and three or four paintings. The last-named were mainly unimportant, the most notable being the Femmes au Café, which, despite the darkening of its materials, still permitted some interesting passages to be seen. A copy of Raphael's L'Incendie del Borgo afforded a striking contrast to this in every possible respect. The pastels were mainly nude studies, not particularly graceful, nor reflecting much credit on the hand which drew them. In most of her flower paintings, Miss Beatrice Bland appears to have set herself the most difficult tasks which she could contrive, arranging daring colour-schemes with a lavish hand for contrasts. It says much for her skill that in most cases she has produced highly creditable pictures, the technique of which bears witness to great conscientiousness of purpose. In regarding her work, one was irresistibly reminded, despite modernities in her technique, of certain bygone masters of flower painting. Here, a hint of Fantin, there, a suggestion of Jan Van Huysum, seemed to be apparent, suggesting that Miss Bland composed her studies, not unwisely, with an eye to the past, as well as to the future development of her branch of art.

The Pastel Society

That the incorporation of the Pencil and Pastel Societies has considerably strengthened the latter body was evidenced by its twenty-third exhibition, which was held at the Royal Institute Galleries (195, Piccadilly, W.I). Men like Mr. J. A. Shepherd, with his spontaneous little animal studies (how excellent in their observation and decorative feeling were the Fennec Foxes, A Young Golden-crested Wren, Young Robins, and A Hussar Monkey); Mr. Frank Gillett, with his hunting incident, On the Skyline, and his exquisitely humorous Gossip;

Mr. G. L. Stampa, with his decisively and picturesquely drawn The Gipsy; or Mr. Gilbert Holiday, with his vigorously handled Field Thinning Out, would be desirable acquisitions to any institution. Nor must their confrères of the pencil be accorded a jot less praise. Mr. H. R. Millar's able, elaborate, ambitious, and amusing composition, A Trespasser in Arcady, Mr. Hanslip Fletcher's dexterous Cour du Dragon, Mr. Francis D. Bedford's lively Sketches for "The Magic Fishbone," and Mr. Warwick Reynolds's directly and arrestingly rendered quartette of studies, principal among them being the head of An Old Man, all entitled their authors to the sincere approbation of discerning critics. Of the pastel section less can be said, although a search did not go entirely unrewarded. Mr. Arthur Wardle, for instance, contributed five excellent studies of lions and leopards—the Study of a Lion (No. 241) and A Leopard Drinking being particularly notable and conspicuous for their accomplished technique. Mr. Lewis Baumer's Columbine was a dainty performance; and Mr. Frank W. Carter's Girl's Head the best work of its class in the display. Then there were a sympathetic Sketch of a baby, by Mrs. M. A. Eastlake; an intriguing but rather flashy figure study, The New Hat, by Mr. W. B. E. Ranken; A Bunch of Flowers, The Endless Road, and The Rick-yard, three capable and distinctive pastels by Miss Adeline M. Fox; and The Quai d'Orsay at Sunset, a clever essay in twilight values by Mr. Edward Chappel. In addition must be mentioned two characteristically decorative views in A Rock Garden, by Mr. George Sheringham; On the Marsh, Porlock, a pleasingly reticent landscape, executed in a manner strongly reminiscent of water-colour, by Mr. T. W. Hammond; and a trio of sincerely depicted effects by Mr. Arthur J. Black.

National Museum of Wales

The fourteenth annual report of this institution records a number of varied and interesting acquisitions, ranging from geological, botanical, and ethnographical specimens to antiquities and examples of the fine and applied arts. An important presentation is that made by Mr. Augustus John of 125 of his own etchings. A hitherto unrecorded Welsh draughtsman, Pryce Carter Edwards, who flourished circa 1830, and appears to have confined his efforts to topographical views for book illustration, is now represented by a series of sepia drawings and aquatints. Other artists whose names appear in the report include R. Wilson (chalk drawing); Samuel Grimm-one of the illustrators of Wyndham's Tour in Wales, 1781 (twentyone wash drawings of scenery, etc.); J. M. Ince (three landscapes and a seascape); Samuel Owen (river scene); Harold Knight (W. H. Davies); E. Louis Gillott (Investiture of the Prince of Wales at Carnarvon Castle); and Miss Lucy Kemp-Welch (Big Guns to the Front). Two bronzes by the late Herbert Ward, and twenty-two miniature reliefs in plaster by John Gibson (who gave the Gibson Gallery to the Royal Academy), are the principal acquisitions in the sculpture section. Several additions have been made to the collection of ceramics, among them a Swansea porcelain plaque of modelled garden flowers; part of a Swansea tea and coffee service; and some porcelain intaglio and relievo transparencies made at the South Wales pottery. Mr. W. S. de Winton

Current Art Notes

has added twenty one pieces of porcelarn to his own collection in the museum. The principal contribution to the archæological department consisted in the Wynne

of the Duc D'Anjou and his Governess, by Largellière; and by a comple of Hobian West, the family works will appear the Portrait of Nelson, by Lemuel F.





TWO SHOULDER-BELT PLATES

(SEE PAGE 145)

No. XVI.—st. martin's-in-the-fields association (r.u.s.i.)

No. XVII. - OFFICER'S SHOULDER-BELT PLATE, WESTMINSTER L.H. VOLUNTEERS (R.U.S.I.)

of Peniarth collection of bronze age and Roman remains, mainly from County Merioneth. The following miscellanea are largely of curious interest:—a gold bracelet, pewter button, coins, and tokens, mainly eighteenth century, from Cardiff sites; an iron fire-back, dated 1714, from Heol Ddu Isaf, Bargoed; a sporting gun, said to have been used in a duel at Newcastle between two men named Heslop and Beynon; the coat and breeches worn by Hopkin Bach, circa 1754; and some "pewter cups and pewter chargers," formerly used as communion plate at Crugybar Congregational Chapel, Carmarthenshire.

The Burdett-Coutts Collection at Christie's

THE Burdett-Coutts collection, the cream of which will be sold by Messrs. Christie, Manson & Woods during May next, will doubtless provide the most completely interesting and noteworthy auction of the year. The collection will take some days to disperse. May 4th and 5th will be devoted to pictures and drawings, while engravings will occupy the 8th, porcelain and objets d'art (including the famous "Shakespeare" chair designed by Hogarth for Garrick) on the 9th and two following days, and silver and lace on the 12th. The pictures alone are generally of such a character as to render the sale memorable in the annals of Christie's. The section allotted to the continental schools, though less liberally supplied than that of the English, is distinguished by the presence of Raphael's Agony in the Garden-part of the predella of the altar-piece painted in 1505 for the nuns of St. Anthony at Perugia, and now in the Metropolitan Museum at New York; by an important portrait

Abbott, which the sitter gave to Collingwood; three Gainsboroughs; two Hogarths (including An Auction at Christie's, from Nollekens's collection); five Hoppners (among them the last portrait for which Pitt sat, A Lady as "Hebe," which was presented to Miss-afterwards Baroness-Burdett-Coutts by J. J. Masquerier; and a self-portrait from the same source); six Lawrences; and fifteen Masqueriers. Raeburn is represented by portraits of Sir Walter Scott and Sir John Rennie, F.R.S.; Reynolds by nine pictures, of which may be mentioned the Cupid and Psyche, which was exhibited at the Royal Academy in 1780, and was engraved by W. Say in 1816. The M.: Cap, a replica of the central figure from The Infant Academy; A Girl Sketching (1782), engraved by J. Grozer under the title of "Design" (a reproduction of an original impression of the latter appeared in The Connoisseur, May, 1915); and a replica of the Bute portrait of Dr. John Armstrong. There are two Romneys--one of the many presentments which he executed of Charles, third Duke of Richmond, and a charming Portrait of a Lady, which was acquired by the Baroness through Masquerier. In addition will be offered works by Turner, Westall, Fuseli, Angelica Kauffmann, and many other well-known artists; and also the Felton, Lumley, Zuccaro, and Burdett-Coutts " portraits " of Shakespeare.

Mme. Gloria Silva

In the article on "Modern Decoration," in the earlier pages of the number, it was omitted to state that "Mme. Gloria Silva's" (Mrs. Harold Phillips's) address is 40 South Audley Street, W.1.

Old Cambridge Men and the Cambridge School of Architecture

A NUMBER of architects, who are old Cambridge men, have just formed a club with a view to helping the work of the Cambridge School of Architecture. As a first step, they have agreed to double the donation of £50 given this year by the R.I.B.A to the funds of the school, and they propose in future to meet once a year, either in Cambridge or London, to establish relations with the staff of the school and to keep in touch with its work generally Mr. Maurice E. Webb, F.R.I.B.A., has been elected Chairman of the club, and Mr. J. Alan Slater, A.R.I.B.A., Hon. Sec. and Treasurer.

The Society of Pewter Collectors

By invitation of the retiring President, Mr. Walter G. Churcher, the Annual Meeting was held at his Bedford Park residence on January 16th, and to complete a most delightful evening, Mr. Churcher subsequently entertained the members at one of his Pewter Suppers, when many of those present had their first experience of seeing old pewter plates, dishes, flagons, and tankards actually in use Present:-Mrs. Carvick Webster; Messrs. Walter G. Churcher (President); Frederick Bradbury; T. Charbonnier; Herbert M. Cooke; Col. G. B. Croft-Lyons, V.P.S.A.; Howard H. Cotterell, F.R.Hist.S. (Joint Hon-Sec.); W. J. Englefield; H. J. L. J. Massé, M.A.; Charles G. J. Port, F.S.A.; Dr. P. Seymour Price; Major S. J. Thompson, D.S.O.; and Mr. H. Carvick Webster. Messrs. Spencer Brett, C. Reginald Grundy, Antonio F. de Navarro F.S.A., and Dr. Young, were prevented by illness from being present. Mr. Alfred B. Yeates, F.R.I.B.A., was elected President for the ensuing year, and Mr. Howard H. Cotterell, F.R.Hist.S., again became Vice-President. A very cordial vote of thanks was accorded Mr. Churcher for his great services to the Society during his year of office. The Society accepted the invitation of Major S. John Thompson, D.S.O., to visit him at The Terrace, Oaken, Staffs., on June 12th, when it is hoped the collection of Capt. Nelson G. Harries may also be available for inspection. Letters received from the Authorities of the Bristol Museum testify to the very sincere appreciation with which the Society's contribution to their collection of local pewter was regarded, and a warm invitation is extended to members "to call when passing."

Print Collectors' Club

The first Annual General Meeting of the Print Collectors' Club was held at the Gallery of the Royal Society of Painter-Etchers, with which the club is affiliated. The President, Sir Frank Short, R.A., was in the chair. Sir William Plender, G.B.E., the Honorary Treasurer, read his report, showing a successful year's work, with a substantial balance. The Hon. Sec., Mr. Martin Hardie, R.E., submitted the Committee's report, showing that there were now 240 members of the club, with vacancies for 60 more. He announced that this year the plates issued for presentation to members would be by Messrs. Ernest Lumsden, Gerald Brockhurst, and Fred Richards. He stated that a demonstration of the entire process of etching and of the printing of copperplates would be held on March 1st, and that among lectures given to members during the year would be one on "French Etchings," by Mr. Campbell Dodgson. There were members, he said, all over the world, not excepting Australia, China, and Uganda.

FORTHCOMING ART AUCTIONS AND EXHIBITIONS (MARCH)

A. Ackermann.—Modern Mezzotints in Colour; Water-colour Drawings by C. E. Brittan and L. Stannard. Agnew's — Water-colour Drawings. Bromhead, Cutts & Co., Ltd.-Water-colours by W. G. Burn-Murdoch, F.S.A. Brook Street Art Gallery.—Paintings, Etchings and Drawings by E. Hesketh Hubbard, R.O.I.: Eastern Sketches by Stella Langdale (to 28th). Burlington Gallery.—Art Metal and other Handicrafts. Chester Gallery.—Works by Tatton Winter, Cedric Hodgson, Burleigh Bruhl, J. Finnemore (Etchings in Colour), and Major A. Fisher. Christie, Manson & Woods.— Dates of Sales during March on application. Cotswold Gallery.—Landscapes and Sketches of Animals in tempera by the Ladies Feodora and Helena Gleichen. Debenham, Storr & Sons, Ltd.—Sales of Jewellery, Silver, and Watches (30th), and Furniture Sales during month. "Dorien Leigh."—Working Models for the Theatre by R. E. Jones. Eastwood and Holt.—Chinese and Japanese Curios (on and after March 30th, for Sale April 4th & 5th). Frost & Reed.—See Provincial. Glendining & Co., Ltd.—Sales of Stamps, Medals and Decorations, Coins, Oriental Objets d'Art (dates on application). Goupil Gallery.--Women's International Art Club.--Modern Art. Greatorex Gallery.--Gardens and Landscapes in England, Scotland, and Italy. Hampstead Art Gallery.—Works by Mr. and Mrs. David Richter and E. Whitney-Smith. H. R. Harmer.—Stamp Sales (6th, 7th, 13th, 20th, 27th). Harmer, Rooke & Co.—Stamp Sales (1st, 4th, 8th, 9th, 11th, 15th, 16th, 18th, 22nd, 23rd, 25th, 29th). Knight, Frank & Rutley.—Sales of Furniture, Pictures, etc. (3rd, 17th, 31st); Jewels, Silver, etc. (10th, 24th). Leicester Galleries.—Memorial Exhibition of the work of the late Claud Shepperson; Works by Walter W. Russell. T. McLean.—Works by Lieut. H. Farré. Macrae Galleries. —Original Drawings, Etchings and Woodcuts. Mansard Gallery.—Hand-woven Fabrics and Hand-made Pottery. Puttick and Simpson.—Stamps (1st); Old English Silver (2nd); Furniture, Porcelain, and Objets d'Art (3rd, 10th, 24th, 31st); Books (8th, 9th); Musical Instruments (9th, 23rd); Pictures (15th); Engravings (31st). Robinson, Fisher and Harding .- Furniture, China, Pictures, and Silver (dates on application). Sotheby, Wilkinson & Hodge .- Sales of Etchings (1st); Coins and Medals (1st, 3rd); Tapestries, Furniture, Armour (3rd, 17th); Miniatures, Silver, etc. (6th, 7th, 10th); Pictures, Drawings, Engravings (8th, 9th, 16th); Books and Autograph Letters (13th to 15th). A. Tooth & Sons, Ltd.—Works by J. Akkeringa. Twenty-One Gallery.—Water-colours by V. Fisher (from 6th). United Arts Gallery.—Works by Professor Italo Giordani. Walker's Gallery.—Fifth Annual Pastoral Exhibition (2nd to 23rd); Water-colours by Mrs. Shelley (6th to 18th); Sketches by Capt. O. Morgan (from 21st); W. W. Collins (to 11th).

PROVINCIAL.



Old Irish Glass

HER MAJESTY THE QUEEN has graciously consented to accept a copy of *Old Irish Glass*, by Mrs. Graydon Stannus, a new and enlarged edition of which is published by The Connoisseur.

"A Catalogue of English and Foreign Bookbindings offered for Sale by Bernard Quaritch, Ltd." (Royal 4to. Large Paper Edition, 70 Plates, 32s.; Unillustrated Edition, 1s.)

BINDING, as we now understand it, was brought into being through the multiplication of books by printing. The craft blossomed first in Italy, was subsequently brought to technical perfection in France, and flourished vigorously in England, Germany, and elsewhere in Europe. All the countries gave birth to masters of the craft, who evolved characteristic styles, though the French may be said generally to have maintained a supremacy which has lasted until quite modern times. This supremacy is exemplified in the superbly illustrated Catalogue of English and Foreign Bookbindings offered for sale by Bernard Quaritch, Ltd., perhaps the most sumptuous and interesting publication of its kind ever issued by this well-known firm. Though English bindings figure so prominently on the title-page, and are awarded the position of honour among the contents of the catalogue, they number only 90, against 211 French, 10 Italian, and 18 belonging to the countries of Northern Europe. Both the English and French sections are worthily representative, while the exemplification of the other countries, if not so full, includes many interesting items. Though the descriptions of the different books are all that could be desired, there is no doubt that the great attraction of the catalogue is in its wealth of illustrations. There are seventy quarto pages of plates, including six in colours, each one exquisitely illustrating a choice and characteristic specimen of bookbinding; while the whole series forms a record of the finer manifestations of the binder's craft throughout Europe during the past four centuries, certainly unique for a bookseller's catalogue, and of the utmost value to the collector. Many of the items possess great interest apart from their binding, including, as they do, numerous rare publications and several which possess the distinction of uniqueness. Turning to the English section, one notes various specimens which have passed through royal libraries. To Thomas Berthelet, printer, stationer, and binder to Henry VIII., is ascribed the mounting of a small manuscript folio, distinguished by an intimate and mournful historic

interest. This is the apparently unpublished Treatise of Medicine and Chirurgery, written for Edward VI. by Walter Cromer, a distinguished physician of the time. It expresses the wish of the author "that wolde to God my body could labour, or my Harte could thynke that things might do yr. moste excellent Mate Good." The wish was fruitless, for even when the words were written the king was in the grip of the fatal disease which brought about his end. The volume bears the arms of the unfortunate monarch in the centre of each of its brown calf covers, which are enriched with broad and rich ornamental panel-borders set at the four corners with projecting fleurs-de-lis. The design is in gilt, and shows strongly in its style and execution the inspiration of contemporary Italian work. Another ill-fated king-Charles I .- is represented by no less than three choice volumes once forming part of his library. The king, whatever his faults, was always distinguished by a sound æsthetic taste, and the bindings executed for him are worthy of the collector of the finest accumulation of works which, up to his time, had ever been brought together in England. All three examples are bound in morocco. The earliest, a Grimestone's Historie (sm. folio, 1623), has Charles's arms as Prince of Wales, set in the midst of ground semée of Tudor roses stalked, within a tasteful border, the whole forming a fine example of decorative craftsmanship. Both this and a copy of Guicciardini (sm. folio, 1625) are bound in olive. The latter is a more ornate example, the arms of Charles as king forming a large centrepiece on a ground studded with acorns in an elaborate framework, tooled with large solid Lyonnese corner-pieces. This work only remained a short time in the Royal Library, being presented by the king to William Anstruther. A third volume, of J. Selden (1635), was probably a presentation copy from the author to the king, and the arms of the latter are framed in a most elaborate, delicately tooled bordering. Another royal book is a handsome prayer-book, bound by Chas. Mearne for Queen Anne, which clearly shows the influence of the formal and more classical taste of her age. There is also a volume of Saccarelli, which once belonged to her brother, the Old Chevalier, cased in crimson morocco, and bearing a handsome and somewhat florid pattern, of which the royal arms in the centre, surmounted by a large representation of the crown that its owner was never destined to wear, forms the outstanding feature. A style earlier than any of the foregoing is seen in the small quarto, Bishop Cuthbert Tunstall (1529), the cover of which is decorated with four large and two smaller roundels, the larger ones delicately painted wth feminine figures emblematical of arts and sciences, and the two lower and smaller with a cock and a shield bearing three combs, the former being the badge, and the latter the arms of the prelate. Mention should also be made of an almost unique copy of G. Dewes's Introductorie . . . to learne . . . French . . . compyled for ye Lady Mary—the future queen. It is bound in contemporary stamped calf, the Tudor rose and the arms of Henry VIII. appearing in medallions occupying one-half the cover, while the other is decorated with a Pietà. Among the earliest collectors of fine bindings was the well-known Thomas Wotton, sometimes styled "the English Grolier," and an example of his nice discrimination is shown in a Livy (1542), bound in the brown leather usually affected by him.

One must pass over the other interesting examples in this section to go on to that devoted to French bindings, the specimens of which are far more numerous and fully as representative of the choicest work of the country. Pride of place must be accorded to a twelfth-century Psalter (small folio, MS. on vellum) in a contemporary covering-a sumptuous creation in gilded copper on oak boards, enriched with applied ivory figures and panels of dark blue enamel. The illustration of this rarity forms a worthy frontispiece to the volume, the charm and beauty of the original being most happily suggested. That early bibliophile, Jean Grolier, Vicomte d'Aguisy, whose name has come down to us inseparably linked with the finest specimens of the binder's craft, is said to have collected some 4,000 volumes, of which less than a tithe has actually survived. Several of these rarities appear in the catalogue, including an Erasmus (sm. folio, 1535). These are in typical brown calf of the period, decorated with those chaste geometrical designs which still form a beau idéal for the emulation of the modern craftsman. Plain to the verge of severity, but beautifully balanced in all its components, is the Grolieresque case of a Goltz, C. Julius Casar sive Historia Imperatorum Casarumque Romanorum . . . liber primus (1562-3), which was executed for the author's friend, Mark Lauwrin, Lord of Watervliet, and, according to an inscription on the front side, was presented by him to Maximilian, Bishop and Duke of Cambrai. "Eve" bindings are represented by five examples, one of which, Coustumes de la Prevosté et Vicomté de Paris (1580), printed on vellum, and bound in contemporary French morocco, gilt à la fanfare, has the arms of one of the compilers, Mathieu Chartier, Seigneur d'Allainville, emblazoned on the fly-leaf. Several pages are devoted to volumes from the library of the historian, Jacques Auguste de Thou (1553-1617), illustrating in their bindings the various armorial devices employed by their owner at different times of his life. A Ravisino (1580), bound for Marguerite de Valois, and bearing three fleurs-de-lis and the motto "Expectata Non Eludet"; an Eloge Historiale de Marie de Medicis (1526), with her arms; a second edition of Dominique Bonhours's Historie de Pierre d'Aubusson (1677), bound by Luc Antoine Boyet; and a number of works in cases by Padeloup and Derome, as well as by many modern craftsmen of repute, are also included. Most important in the Italian section is a Biblia Sacra Latina (eighteenth century, illuminated MS. on vellum), from the private library of Pope Clement XI.; while a fifteenth-century Bavarian block-book holds the place of honour among the miscellaneous productions of Northern Europe. The latter—Apocalypsis S. Joannis and some other pieces—is cased in an almost contemporaneous binding of wooden boards covered with stamped leather, with brass or latten clasps, centre and corner-pieces engraved with sacred inscriptions. A legend inside the cover makes it clear that the binding was completed before May 16th, 1495.

"Life of Daniel Burnham"

Intending readers of the above, a detailed review of which appeared in our last issue, may be interested to know that the English publishers of the book are Messrs. B. T. Batsford, Ltd., at whose establishment (94, High Holborn, W.C.1) copies may be inspected.

"A History of Architecture on the Comparative Method," 6th Edition, by Sir Banister Fletcher. (B. T. Batsford, Ltd. £2 2s. net)

Profusely illustrated, completely rewritten, and greatly enlarged, Sir Banister Fletcher's well-known book will prove more than ever indispensable to all students of architecture, and indeed to all who are seriously interested in the art. There is no English work of its size which gives such a complete epitome of it or more fully traces the developments of the various styles of building. The volume is divided into two portions, the first, and by far the longer, dealing with what are called "The Historical Styles"—in other words, those of Europe and of Western Asia and Egypt; while the second portion is concerned with the Saracenic architecture and that of India, China, Japan, and pre-historic America, which remained largely detached from Western art, and consequently exercised little direct influence on it. The work, so far as is possible, is arranged in chronological sequence, the different styles of architecture being placed according to their period and the country or countries in which they originated, and dealt with in succession. A special feature is the thorough manner in which the author has described the influences -geographical, geological, historical, and others not coming under these headings-which so largely inspired different national styles, while the latter are subjected to an exhaustive comparative analysis, enabling the student clearly to grasp their differences and resemblances. The numerous illustrations—over three thousand in all, including very many not given in previous editions—are admirably arranged to elucidate these expositions, and though the majority are on rather a small scale, they give all essential details. The treatment of the sections relating to Egyptian and Grecian architecture shows that Sir Banister Fletcher has kept well abreast with modern discovery, while references to buildings recently erected in England, America, and on the Continent show that he is equally cognisant of the latest examples of architecture. The sections devoted to English work have been greatly enlarged, and the illustrations in them now include representations of most of the finer examples of mediæval and Renaissance structures; thus plans and reproductions of models to scale of every English cathedral are given. Scotland and Ireland are not nearly so well treated, and the three or four pages specifically devoted to these countries might with advantage have been

The Connoisseur Bookshelf

extended. A mistake, though not of great importance, which has been overlooked, is the ascription of the design for a large royal palace at Whitehall to Inigo Jones. Though this attribution was generally accepted until a few years ago, the investigations of Mr. J. Alfred Gotch conclusively showed that Inigo Jones's banqueting house was intended not to form part of a gigantic new palace, but was a building complete in itself, designed originally with a couple of wings never erected. The subsequent plans for the palace were entirely the work of John Webb, Inigo Jones's pupil. The latter, as Sir Banister points out, was architect of many important buildings which have been accredited to his master, and their style was so similar that the two men may almost be regarded as forming a single artistic entity. For such a comprehensive and detailed work, however, the book is singularly free from even the most trivial errors. and must be looked upon as a monument of epitomised knowledge, concise, accurate, and authoritative.

"A Dish of Apples," by Eden Phillpotts, with illustrations by Arthur Rackham. (Hodder & Stoughton. 7s. 6d. net)

MR. PHILLPOTTS devotes a volume of verse to the praise of apples and cider, singing of the fruit and beverage with such realistic gusto that the reader can almost visualise and taste them. There is an old English flavour about his verses; they recall delightful old superstitions and old customs, and, though set forth in homely and easily intelligible language, run with a musical lilt and are freighted with a weight of thought not easily to be matched in contemporary poetry. The dozen poems contained in the volume are interpreted by Mr. Arthur Rackham in about as many full-page illustrations in black-and-white and colour and a series of quaint and attractive head and tail-pieces, drawn with wonderful economy of line. The colour plates, more especially that of a trio of children gathering apples from the twisted boughs of a gnarled and ancient tree, are among the best and most dainty of Mr. Rackham's conceptions, and the plates in black-and-white are almost as attractive. Altogether the union of poet and artist has produced an exceptionally fascinating volume.

"More about Collecting," by Sir James Yoxall. (Stanley Paul & Co. 15s. net)

SIR JAMES YOXALL'S book reflects the enjoyment he has found in collecting. To him the country appears to have proved a veritable Tom Tiddler's ground, where bargains can be picked up for trifles in every quarter. He relates his triumphs with gusto, and offers the reader advice to enable him to indulge in similarly pleasing experiences. Sir James seems to have profited by various rules of thumb, which appear to be so delightfully simple that it is wonderful that they have not been more generally used by dealers in curios and works of art. Thus, if you want to secure a genuine Norwich School picture, always look out for a work with a white spire depicted in it, "and when you see it in an old oil-painting or water-colour drawing, you rightly say, 'The Norwich School.'" It is true that nine-tenths of the School pictures are of subjects unconnected with Norwich Cathedral, to which the spire in question is supposed to belong, and that other English artists of the same period painted white spires; but perhaps, if an example of the latter was accidentally secured, Sir James might console the purchaser by urging that it was probably a representation of Salisbury by Constable. Other advice is more practical, and one thoroughly endorses the writer's suggestion that it is worth while securing books containing examples of really good Victorian woodcuts, which can now be picked up at ridiculously low prices. Taking the book as a whole, however, it cannot be recommended as a guide to an embryo collector. Several of the pieces of furniture illustrated do not seem characteristic of the periods and styles to which they are assigned, and some of the tests given to determine the genuineness of pieces are ones which skilled fakers rely on the public to make, and prepare their curios accordingly.

"Baxter Values, 1922," by Ernest Etheridge. (Published by the Author, 3, Queen's Hotel Buildings, Birmingham)

"BAXTER VALUES," by Mr. Ernest Etheridge, is a useful little compilation giving the current values of Baxter and Le Blond prints. The figures are based on recent auction where possible, but in the case of a few scarce prints, which rarely or never appear in the saleroom, the author has given the amounts that he considers they would probably realise. The subjects are clearly arranged in alphabetical order, and an index is added for prints known under more than one name. In each instance the different states and mountings of the prints -matters which make a considerable difference in the values of Baxter publications—are clearly discriminated, and warning is given when there are false or imperfect impressions of the subject in the market. Valuable advice is given concerning "Fakes and Forgeries," and other subjects of interest to the collector, who should find this handy publication a valuable companion in the sale-room.

"Old Scottish Clockmakers, 1453 to 1850," by John Smith. Second Edition. (Oliver & Boyd. 24s.)

THE issue of a revised and enlarged edition of Mr. Smith's Old Scottish Clockmakers gives the collector an opportunity of securing a greatly amended version of a valuable work which for some time past has been out of print. The author has made exhaustive searches among the records concerning the horologists of the northern kingdom, with the result that he is able to give a wonderful list of names, largely gleaned from original sources, such as national and municipal archives, and, in later times, the columns of contemporary newspapers. Though Scotland was a comparatively poor land, it must, during the seventeenth and eighteenth centuries, have boasted of quite as large a proportion of clockmakers among its population as could England or the wealthier continental countries. In earlier times Scotland must have depended largely upon imported clocks and watches. Thus, according to the ledger of John Halyburton, a Scottish merchant, established in Middelburg at the end of the fifteenth century, William Elphinston, Bishop of Aberdeen, not only obtained his "oralag" from the Netherlands, but also sent it there to be mended and be fitted with a new "cais," a thing that he would hardly

have done had there been a reliable clockmaker or mender nearer at hand. The earliest Scottish clockmaker of whom Mr. Smith writes, appears to have been William Purves, who was flourishing in Edinburgh as early as 1539. He had more than a local reputation, for in 1540 he contracted with the Town Council of Dundee to make for them a new public clock, replacing one which was worn out, while in the previous year he had been entrusted with the task of mending the clock in the Tolbooth of Aberdeen. The Aberdeen Council apparently had experienced great trouble in getting this clock repaired, for in 1535 they had directed that it should be sent to Flanders for that purpose, while in 1537 it was entrusted to Friar Alexander Lyndsay, who received "five merkis" for his work, and in the following year had voted the same annual fee to David Bruce for keeping the clock in order. As Purves was called in in 1539, it seems probable that Bruce's efforts were not successful. Purves also repaired the town clock at Stirling in 1546. One of his immediate successors was David Kay, who, when Purves's clock in Dundee was burnt in 1553, replaced it with one made by himself. In 1588 the keeping of this clock was in the hands of Patrick Ramsay, to whose family, it is thought, belonged the David Ramsay immortalised by Scott in The Fortunes of Nigel. Scott, however, has taken great liberties with his character, and the portrait of the decrepit old tradesman in the novel bears little resemblance to the real man. Ramsay, who is the earliest known Scottish watchmaker, was an expert and wealthy craftsman, a favourite at court, being appointed Page of the King's Bedchamber, and first Master of the London Clockmakers' Company. With Ramsay's migration to the English metropolis, watchmaking appears practically to have lapsed in Scotland, until it was reintroduced by a foreigner, the celebrated Paul Romieu. He and his son, of the same name, whose existence has now for the first time been satisfactorily established, were in turn the leading horologists in Scotland. The father died in 1677 and the son in 1717. During the eighteenth century the northern clockmakers appear to have been inclined to waste their skill in constructing clocks with curious and complicated movements, but in the following century this fashion changed, and the enterprise of clockmakers diverted into more legitimate channels. Mr. Smith does not profess to record the name and date of every clockmaker working in Scotland before 1850, but he attains this ideal so nearly that one may point out that he omits to record Alexander Wotherspoon, of Haddington, an example of whose work (circa 1780) was shown in the Scottish Exhibition, Glasgow, 1911. He also omits to mention the watch once thought to have belonged to Robert Bruce, who died in 1328. It has been conclusively shown that this is a seventeenth-century piece, but the old legend given currency to in an early volume of Archæologia is still accepted in various illinformed quarters, and it would be well authoritatively to refute it in a book likely to be the standard work on Scottish horology for many years to come.

A Bookseller's Catalogue

From Messrs. E. Parsons & Sons (45, Brompton Road, S.W.) emanates the second part of an interesting catalogue chiefly concerned with old and modern illustrated books and English and continental bookbindings. Views of Great Britain, including those in county and city histories, form a strong feature of the first section. Another strong section is that devoted to foreign views and travels, among which are numerous books with aquatint plates, of which perhaps a copy of the rare Janscha et Ziegler -Collection de Cinquante Vues du Rhin is one of the most noteworthy examples. A selection of the works of the master etcher Piranesi should be of interest to the collector, as the sets of this artist are being more and more broken up for framing individually, and are becoming more and more difficult to find in a complete state. The series of works relating to costume is unusually complete and varied, while there is a good representation of rare and valuable books dealing with sporting subjects. Publications relating to portraits from the sixteenth century and onwards are well exemplified, while the section devoted to old bookbindings is especially rich and varied. This includes specimens of the work of many of the master binders, such as Derome, Bozerian, Padeloup, Bradell, and others, and contains a set of Montfaucon's L'Antiquité Expliquée et Representée en Figures, which once filled a shelf in Madame de Pompadour's sumptuous library, having her arms stamped in gold on the richly ornamented covers.

"The British Museum with Bible in Hand," by F. G. Jannaway. (Sampson, Low, Marston & Co., Ltd. 3s. 6d. net)

In his little volume, Mr. F. G. Jannaway points out the numerous objects in the British Museum which have a direct Biblical interest, either as illustrating customs or events alluded to in the Scriptures, or as illustrating biographies of individuals mentioned therein. He does this in a popular manner, and the book should be of utility to a teacher or others exploring the Museum with groups of young companions or students to whom they are acting as cicerones. There is a number of illustrations, and the volume is handily arranged.

"The Early Ceramic Wares of China," by A. L. Hetherington. (Benn Bros., Ltd.)

An important work under the above title will be published in March by Messrs. Benn Bros., Ltd. (8, Bouverie Street, E.C.4). Mr. Hetherington's new book, which, in addition to twenty chapters, will include a useful glossary of Chinese terms, a bibliography, and an index, will be prefaced by an introduction from the pen of Mr. R. L. Hobson. Illustrations of nearly one hundred objects, six of them in colours, will form another attraction of the volume, a detailed review of which will appear in The Connoisseur.





MRS. JOHN MORTLOCK AND HER ELDEST SON BY JOHN DOWNMAN, A.R.A.

In the formal control Mrs. J. J. Lias





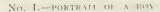
The Authenticity of Rembrandts By Professor A. P. Laurie, M.A., D.Sc., Professor of Chemistry in the Royal Academy

It will be within the recollection of readers of The Connoisseur that it was announced a few months ago in the Press that Dr. Martin, Director of the Hague Museum, declared in an article in a German art journal that certain accepted Rembrandts were not authentic, namely, The Mill, which once belonged to Lord Lansdowne; The Burgomaster Pancras and his Wile, at

Buckingham Palace; and The Good Samaritan in the Wallace collection.

It seemed to me, therefore, of interest to test the opinion of so great an authority as Dr. Martin by applying to at least one of these pictures the method of research which I have used successfully in other cases, of taking magnified photographs with a special camera of portions of the picture





WALLACE COLLECTION

under enquiry selected to illustrate typical brushwork, and comparing with similar magnified photographs taken from other unquestioned pictures by the same master.

I was not able to obtain admission to Buckingham Palace to take photographs of the picture there, and *The Mill* is in America. I therefore selected for this purpose *The Good Samaritan*, and received every assistance from the Directors of the Wallace collection and the National Gallery.

Before coming to the evidence I have elicited as to the authenticity of *The Good Samaritan*, I wish to say a few words about some of the magnified photographs, which are, I think, of great interest, that I obtained from other Rembrandts: photographs which illustrate Rembrandt's great versatility in his methods of painting, but which I nevertheless believe, with sufficiently exhaustive comparison, will in every case indicate the same hand.

The first is the interesting portrait of a boy, No. 201 in the Wallace collection. We have here a smooth and finished quality of painting on the face, which is apparently quite different to his later style; but in the painting of the feather in the cap we have a free treatment of the brush which is capable of identification with the brushwork in other pictures.

There are two points among many others of interest in connection with this picture. In the first place, the painting of the outline of the cap is done with a free flowing line, in which the brush seems merely to touch the canvas at intervals, which is very characteristic, and is to be found in many of Rembrandt's pictures. In the second place, the pupil of the eye is worthy of careful study. It will be noted that opposite the point of high light in the eye there is a faint half-moon of luminosity shown which is quite true to nature, as the transparent round lens of the eye would throw just such an image on the iris. This is very characteristic of Rembrandt, and is also to be seen in actual photographs of people; but as far as I have had a chance of observing, it is not to be found in the painting of the eye by any other artist. They are usually content to put a little dab of white for the high light, and to paint the iris round the central black dot of the same luminosity throughout. The soft human, instead of bead-like, effect of the Rembrandt eye seems to be due to this careful observation of his, and his reproducing it in his pictures. The photograph which I have reproduced represents a magnification of two diameters of the original picture.

The next two photographs, also magnified two diameters, are of the eye and of the mouth of the portrait of *Titus*, in the Wallace collection, No. 29, and are most interesting examples of Rembrandt's brushwork. I shall have something more to say about the brushwork under the eye in the left bottom corner of the photograph.

The next interesting photograph is from the National Gallery, and is the forehead and upper part of the face of *The Woman Bathing*, No. 54, also magnified two diameters (No. iv.).

I now come to the photograph of a very interesting unfinished Rembrandt, which is in the lower rooms of the National Gallery, also magnified two diameters, and showing remarkable vigour and strength of treatment (No. v.). And, finally, I have two more photographs, each magnified two diameters, of the figure of the woman in *The Woman taken in Adultery*, No. 45 in the National Gallery, and of the horse and figure of *The Good Samaritan*, No. 203 in the Wallace collection (Nos. vi. and vii.).

It would take too long to show how we can trace, through these different and very varied examples of Rembrandt's methods, similar strokes of the brush. For the moment we are interested in the problem of the authenticity of The Good Samaritan. It was evident, on examining the brushwork of the mane of the horse and of the drapery round the figure of the horse, that it was very similar to the brushwork on the bodice of The Woman taken in Adultery, and I therefore determined, in order to make a more exact comparison, to increase the magnification of both these pictures to four diameters, or sixteen times their original size. The closeness of agreement then became obvious, and is clearly shown in my final photograph, where I have cut portions of the bodice of The Woman taken in Adultery and pasted these portions of the bodice across parts of The Good Samaritan (No. via.). The lines of junction have been outlined, and it is, I think, at once obvious that the same hand has



No. II.—EYE FROM THE PORTRAIT OF "TITUS"

WALLACE COLLECTION



No. III. MOUTH FROM THE PORTRAIT OF 'THUS"

WALLACE COLLECTION



No. V.—Defull from an unfinished painting in store at the national gallery



NO, VII,—FIGURE FROM "THE WOMAN TAKEN IN ADULTERY". NATIONAL GALLERY



No VIA DITALLIROM THE GOOD SAWARIES, THE TENTE IASSESSED THE WORKS TAKEN STARTED



NO VI DELAH IPOM THE GOOD SAMARHAN "
AARLAGI COTITETON



No. IV.—FOREHEAD AND UPPER PART OF PACE OF "THE WOMAN BATHING"

NATIONAL GALLERY

painted these two surfaces. The coincidence of brushwork in every detail is so marvellously perfect as to drive us to the inevitable conclusion that *The Good Samaritan* is by the hand of Rembrandt.

It is finally of interest to note that we have again the same brushwork in the left-hand corner of the photograph of the eye in the *Titus* picture, and we can also identify the brushwork in the feather in the portrait of the boy with the brushwork in *The Woman taken in Adultery*.

It would be very interesting to apply the same

method of enquiry to the other two pictures questioned by Dr. Martin, the one at Buckingham Palace, and *The Mill*; and also to the one in the Louvre, *Christ at Emmaus*, upon which he also throws doubt.

[Note on the Illustrations.—Owing to considerations of space, it has been necessary to reduce the size of the illustrations to a scale slightly smaller than that of the original photographs. The magnification of two diameters specified applies to the latter only.]





Liverpool and Bristol Delft Tiles

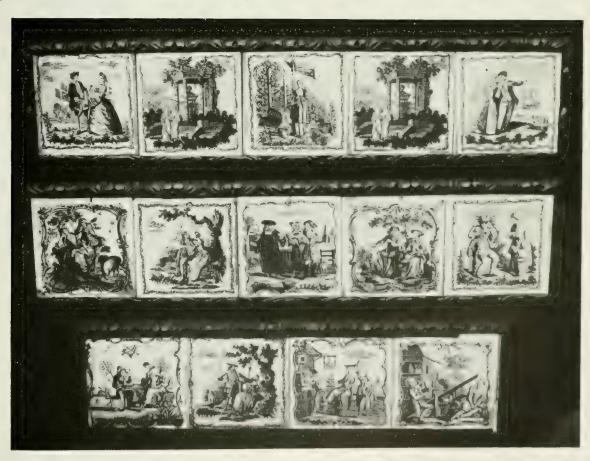
By John A. G. Watson

I no not propose to say anything about the potteries of Liverpool or Bristol; books have been written upon the subject, and Mrs. Hemming has written two articles in The Connoisseur, dated April and August, 1918.

Of the Liverpool tiles, the best known are the transfer-printed ones, invented by John Sadler, of Harrington Street, about 1750. He took Guy Green into partnership, and they, without assistance, were able to print 1,200 tiles with different patterns in six hours. Most of them were printed

in black, and some were in red or bistre; sometimes green was added by hand for vases. Carver engraved for them. Sadler apparently retired from partnership between 1769 and 1774, and Green carried on the business till 1799.

Perhaps the most popular series was the actors and actresses taken from Bell's *British Theatre*. Sir Arthur Church, in his Victoria and Albert Museum handbook, gives a list of twenty-three actors and actresses, some of them in more than one character. Other series were of Æsop's



No. I. TIVERPOOL BLACK PRINTED THES AUTHOR'S GRANDFALHER, 1778

THE TOP AND MIDDLE ROWS FROM A HOUSE LET LET A THE

fables, ruins, country scenes, etc. Very few are signed. Signatures occur thus:—

J. Sadler Liverpool and Sadler.

I have never seen one signed by Green, but Mr. William Burton, in his book on *English Earthenware and Stoneware*, figures an alphabet tile in the Liverpool Museum, signed *Green*.

No. i. shows fourteen tiles printed in black. The ten top ones came from a fireplace in a house built by my grandfather in Worcestershire, in

1778.

In No. ii., on the left, top row, is an actor and actress printed in black. Next, in the same row, is a lady in early Georgian dress, in manganese, printed from a woodcut. Next to her is one in black, of Mercury teaching Cupid to read; this is the only classical subject I have seen. In the second row, the sailor and the schoolboys are in red. The others are black.

No. iii. shows three tiles printed in black, also from my grandfather's house. They are signed "Sadler—J. Sadler Liverpool" and "Sadler," as can just be seen upon examination. The signature of the centre one is somewhat rubbed. Sadler and Green also printed for factories in Staffordshire, Leeds, and elsewhere.

By kind permission of the proprietors of The Connoisseur, and Mrs. Hemming, I am able to reproduce a set of tiles (No. iv.) in her collection of delft. They are printed in black, with green backgrounds, and come from an old house in Reigate. They were made by Guy Green, of Harrington Street, and are exactly described in a letter written by him to Josiah Wedgwood, dated 1776 (he was then no longer in partnership with Sadler), and quoted by Joseph Mayer. The letter is about a sample box of tiles:—

"1776.—The prices I sell them for to shops, etc., are as follows: For black printed tiles, 5s. per dozen; green vase tiles, 4s. do.; figured tiles, green ground, 4s. 6d. do.; green figured tiles, 4s. do.; half-tiles for borders, 2s. 9d. do.; rose or spotted tiles, 3s. 6d. do."

Mrs. Hemming has some of these "rose" and "spotted" tiles, and describes them as follows:—

"The rose is formed in a highly conventional swirl of manganese petals, and the others are spotted with manganese and yellow."

Zachariah Barnes (born 1743, died 1820) was the latest of the important Liverpool potters, and the largest maker of tiles. He seems to have been the only potter who made use of red in decoration.

The only other mention of red I can find is in

Sir Arthur Church's book, already mentioned. He speaks of a Liverpool delft bowl in the museum of the Mechanics' Institute at Hanley, painted by one John Robinson at Seth Pennington's pottery, and says there is a similar bowl in the Victoria and Albert Museum. Inside it is a ship painted in blue; the sea is green, and there is some red on the flags.

So much for Liverpool transfer-printed tiles. There is no difficulty in recognising them, but of the others it is by no means easy at times to decide which are Liverpool and which are of Bristol

origin.

Generally speaking, Liverpool tiles have a whiter enamel than those of Bristol, and it is seldom crazed or cracked. They are thinner, and therefore lighter, and usually measure about 5 inches square, and are from $\frac{1}{4}$ to $\frac{3}{8}$ inch thick. Another characteristic is that the edges are bevelled, tapering from front to back; but this is not entirely confined to Liverpool. I have two undoubtedly Bristol tiles, one with a vase of blue flowers, and the other with a castle in blue; both have sprinkled manganese borders and blue carnations, sometimes called wheatsheaves, in the corners. The edges of both are bevelled, but they weigh \mathbb{I}^1_2 ounces heavier than a Sadler and Green transfer tile.

With No. v. we come to something more difficult. Here are four tiles, 5 inches square, and just over inch thick. The glaze is a greyish white, and not in the least crazed, and the edges are bevelled. That alone would make one think they came from Liverpool, but, as I will show, it is doubtful. They are polychrome Chinese figures, and are standing or sitting on dark green mounds. No. 4 has a bright yellow coat, brown middle part, and blue skirt; his pigtail is red. No. 2 is a woman dressed in the same way, but with blue scarf and cap; her pigtail is red. No. 3 has blue trousers and bright yellow coat; the scarf over his shoulder and hat are brown, his umbrella blue. No. I has a blue skirt and waistband, and bright yellow coat; she has a red pigtail. The clouds are blue, and in the corners is a floral decoration in blue, with red lines at the ends of the petals.

Mrs. Hemming has in her collection of delft a set of eight tiles, polychrome Chinese figures, very like mine, but more finely painted. The enamel or glaze is very blue. The tiles are thin, with bevelled edges. The colours employed are blue, bright lemon yellow, green, manganese, and black. She thinks they were made at Bristol, and painted by John Niglett. She has another very interesting Bristol tile with a bianco-sopra-bianco border—i.e., pure white over tin enamel. It is extensively used



PORTRAIT OF A MAN

BY L. TOQUÉ (1741)

In the possession of Mr. E. Peter Jones





Liverpool and Bristol Delft Tiles

on certain continental wares, but in England it is recognised as being confined to Bristol. This tile is $5\frac{1}{4}$ inches square; the enamel is of a bluish

Fazackerly at Samuel Shows perwoods I require in the years 1757 and 1758.

This tends to show that they both used the same



No. II. -LIVERPOOL TILES NO. 3, TOP ROW, IN MANGANESE: NOS. 1 AND 2, MIDDLE ROW, IN RED; REMAINDER IN BLACK

grey tint, which gives relief to the pattern of white enamel of the border. The subject is a basket of flowers. The basket is bright yellow; the central flower is blue; on either side of it are two manganese flowers, and above are two red ones. The leaves are sage green with black veins.

This is the style of floral decoration for which both Bristol and Liverpool contend. Here it is on an undoubtedly Bristol piece, and flowers of

colour-scheme, just as they might both have made tiles with bevelled edges.

No. vi. is a set of the well-known Bristol vases of flowers, and all have different coloured borders. No. I is blue on a blue base, with manganese border and blue and white carnations in the corners. No. 2 is blue, with red handles, and red flowers with green and blue leaves; the birds are green, with blue wings and legs and red heads; all stand on a green base. The border is sprinkled





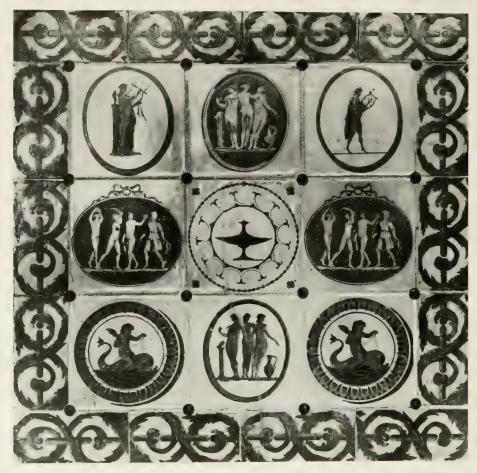


No. 111. BUACK-PRINTED THES, SIGNED BY SADLER FROM THE HOUSE BUILT BY THE AUTHOR'S PANDLATHOR . . .

these colourings and with sage green leaves are

dark blue, and in the corners are white and red seen on two mugs made for Thomas and Catherine cherubs' heads and wings. No 3 is b' ie on a blue base, with sprinkled orange red border, and cherubs' heads and wings in white and blue in the corners. No. 4 is blue, and stands upon

for Chinese figures. One was John Niglett, who did a lot of polychrome work. The other, Michael Edkins, who painted little Chinese scenes and



No. IV.—SET OF THES MADE BY GUY GREEN IN MRS. HEMMING'S COLLECTION

FROM AN OLD HOUSE IN REIGATE

a blue base; the flowers, leaves, and birds are much the same as in No. 2. The border is sprinkled with green, with red and white carnations in the corners.

I have another Bristol tile with a sprinkled lavender border; the subject is a seascape in blue, and the corner designs are not unlike those in No. v., but without red lines. I have seen sprinkled yellow on the border of a Bristol plate, but never on a tile.

No. vii. is a set of Bristol manganese and polychrome birds. Nos. 3 and 4, top row, and Nos. 1 and 2, bottom row, are manganese, and the others polychrome. The colours are green, bright yellow, blue, manganese, and a little orange and black.

In another frame I have two of the same colouring, but more carefully painted and altogether brighter and clearer; they have a $\frac{3}{4}$ -inch dark blue design in the corners.

There were two painters at Bristol celebrated

figures; he also painted many tiles in blue for fireplaces and dairies. In the Victoria and Albert Museum is a tile picture of St. Mary Redcliffe; the date approximately is 1738–1750. Another large picture, formerly in the Willett collection, is composed of seventy-two tiles, and represents Hogarth's March to Finchley. It is probable that these tiles were painted in 1754. The same subject is painted on forty-two tiles in Dr. Glaisher's collection. Dog and cat pictures for fireplaces were not uncommon in Bristol once; they were made in pairs of nine tiles each.

In his book on Bristol delft, Mr. Pountney figures a set of twenty-eight tiles, which make up a picture of the Bristol two-handled vase, with a bouquet of flowers and the two birds beneath; and all round is a great bianco-soprabianco border. It belongs to Mr. Eberle, of Bristol.

Since writing the above, I have found a tile of

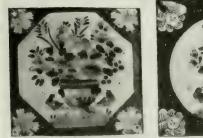
Liverpool and Bristol Delft Tiles



No. VII.—SET OF BRISTOL MANGANESE AND POLYCHROME TILES (Note. The three series of illustrations on the page are not to scale)

considerable interest. It is 5 inches by 5 inches, and $\frac{1}{4}$ inch thick, with bevelled edges, and weighs

and it has a bianco-sopra-bianco border composed of flowers, leaves, and trellis-work, so must be of









No. VI.—SET OF BRISTOL POLYCHROME TILES

 $6\frac{1}{2}$ ounces. It is in every way like the tiles used by Sadler and Green. The glaze is greyish blue; in the centre is a dark blue conventional flower,

Bristol origin. This bears out what I have long suspected—that both Bristol and Liverpool made thin tiles with bevelled edges.

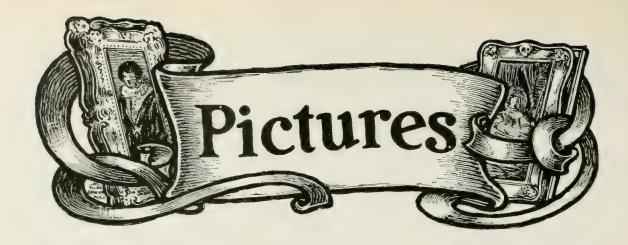








No. V. -ser of bristol P) Polychrome 11118



"The Van Eycks and their Followers"* Reviewed by Maurice W. Brockwell

OF this magnum opus one has the highest appreciation. The author is wide in his outlook, well equipped for his historical background, wise in his general deductions, careful in his minor conclusions, and at all times entertaining. Perhaps the most surprising thing about the book is that, although it contains some 230,000 words and 97 plates, it is published at so reasonable a price.

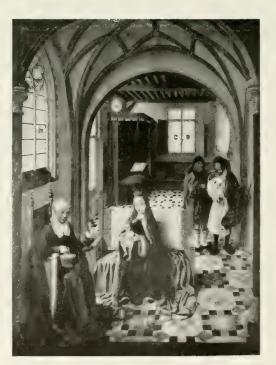
The exacting critic will, doubtless, regret that so scholarly a work should not have been provided with another 100 plates, together with twenty or thirty pages of bibliography, even though that would have made it a more expensive book. The summary to each chapter gives a rough

working conspectus of the author's aim. Had such summary been twice as long, it would have been a valuable and unsurpassed syllabus of early Netherlandish painting. From the present brief introduction to each chapter have had to be dropped mention of such lesser lights as the Sybil Master, the Amsterdam Lucia Master, the Solomon Master, the Master of the Holy Blood, P. Claessens, the Mansi Master, the Master of the Last Suppers, as well as others. They are, of course, dealt with in the text. Had the lie of the land been thus amply staked out in advance, the reader's task would have been greatly

facilitated by the insertion in the text of a reference to each illustration. It is not enough, in so vast a work, merely to insert in the lettering on each plate the page on which comment is to be found.

Again, the official number of each work belonging to a public gallery is practically always omitted from the text in this book. From this cause we cannot trace "the contemporary drawing, in the Louvre, copied from Taddeo Gaddi's Baroncelli fresco, which might possibly have come to France in Pol de Limbourg's baggage" (page 38). In one or two instances the author has not himself determined what is the actual official number of

the picture that he is criticising. Thus, in regard to the bust portrait at Hampton Court, which he considers an example of Memlinc's early portraiture, he tells us (page 238) that "it bears the number 270 painted on the panel, but I cannot find it in the Catalogue." The numbers so often painted on, and in a corner of, such pictures were added by Redgrave for inventory purposes. They do not to-day facilitate the task of the student in finding a given painting in the Catalogue. As a



HOLY FAMILY

DUTCH SCHOOL

DRESDEN

^{*} The Van Eyess and Fier Fel'ewers, by Sir Martin Conway, M.P. (John Murray, £2 2s. net.)

matter of fact, the portrait in question formerly passed under the name of A. Mor (No. 590), and latterly has appeared (No. 246) as being of the school of Memlinc. By such omission the author's exact meaning is at times capable of misconstruction. Thus, those who have not visited the Frankfort Gallery will, perhaps, not grasp that " a well-known picture there, dating from some twenty years later, shows how quickly the new style grew."

The dilettante and the professed critic alike will delight in the running commentary of the author who reminds us that "a world epoch is not a mere scale of succeeding

events, but a vast symphony of action wrought out in the lives of countless men and women." Again, we are urged to realise that "princes in the early sixteenth century valued their tapestries more highly than their pictures, because they cost incomparably more." The early Netherlandish artists painted most often small pictures, but the Dantzig altar-piece, which was once illegally made prise of war, and is by many assigned to Memlinc, may have taken ten or twelve years—as Weale suggested—to design and paint. Sir Martin Conway, however, thinks that it might have been

done in half that time, and calculates that the Portinari altar-piece in the Uffizi "would fill the work-hours of not less than three years." Of course, in those days everything was intended to last, and thoroughness was a virtue, even though "the people in the late Middle Ages took their devotions as they did their dinner—in a matter-of-fact way."

Wide reading and lifelong observation are reflected in such parenthetical, but apposite,



AN ECCLESIASTIC, BY A BRABANT MASTER GOLDSCHMIDT COLLECTION

remarks to the second is layer the action text content to the Middle According the bulk of the folk of his day had manner that would disgrace a Bulgeran whichert Are. all, the standard of manners was not much higher in the days of "Philip the canything better Good," who had " sixteen recorded bastard children"; in point of fact, our author underestimates the progeny.

In his interesting chapter on the Etiquette of the Court of Burgundy, Sir Martin remarks that "the lady who was placed on his left arm was below his heart. Thus, the gentleman who gives his arm to the lady he takes

in to dinner conforms to ancient custom." But does he? Again, in such a setting, "when a Prince was being served at table, the server should carry the napkin over his shoulder; in the case of lesser stars, the napkin was carried over the arm."

It is, however, with the art of the Netherlands that we are mainly concerned, and Hubert van Eyck is not only the earliest of its great masters, but before him no one is known to have made landscape drawings. "In Italy," Sir Martin supposes, "Hubert van Eyck saw and was pleased

by the remains of Roman buildings. Classical him. On his return home there were no Roman buildings for him to imitate, so he tell back men Romanesque." And so, in painting a "Madonna," he would choose a Romanesque, and not a Gothic, chinch as the background Our anther has a wider and more humorous outlook the many who have within on the Van Lycks, and does not let the ponderous assues or his



ECCE HOMO," BY IFROM! BOSCH IN THE J. G. JOHNSON COLLECTION

research among documents cloud his sense of humour.

Pace our learned author, it has never been proved that the Ghent polyptych "was painted for the Chapel in St. Bavon's" (page 53). Sir Martin thinks that we may trace "the hand of their sister Margaret, if they had a sister at all," in certain little pictures (page 50). Surely it is determined that Margaret, the putative sister of the Van Eycks, had, in point of fact, no corporeal existence; for the original statements by Lucas de Heere, in 1565, and the chronicler, Mark Vaernewyck, are largely due to their over-fecund imagination. We will concede that a "Madonna" in the National Gallery (No. 708) was some sixty years ago ascribed to Margaret van Eyck, but we may dismiss her from serious consideration to-day. The error seems to have arisen from the fact that Margaret was the Christian name of John van Eyck's wife—and not his sister. Again, many will be reluctant to regard "the noble figure seated between the Virgin and John the Baptist" at Ghent as "that of Christ, King of Heaven" (page 54). It is not correct to state that the little panel of "St. George and the Dragon," formerly in the Plaoutine collection at Petrograd, was, "in Weale's 'Van Eyck,' attributed to Hubert"; for it is very clearly set out in The Van Evcks and their Art (page 161) among the "Paintings of Doubtful Authenticity." Sir Martin has too readily repeated the loose statement in the Burlington Club Catalogue of last winter, and so he misleads his readers. The picture was mentioned in that later edition of Weale's views simply because it was still so little known to the critics.

It is highly improbable that the picture attributed (page 166) to Dirk Bouts is still in the Davis collection, which was the subject of some discussion in U.S.A. in 1917. The English lady collector mentioned at page 203 is also now dead.

The Hinckaert diptych passed out of the C. T. D. Crews collection on July 1st, 1915. Also Lord Huntingfield no longer owns the painting by Van Haecht referred to on page 71, as it was sold at Christie's in the summer of 1915. To the present writer it was never feasible to attribute to either of the Van Eycks the portrait referred to (page 67) at Hampton Court which, for some years past, has been grandiloquently catalogued as "one of the very few genuine pictures by Jan van Eyck in England." Mr. Weale was not able, owing to increased age, to examine that picture again during the last decade of his life. We may unceremoniously dismiss it as a post-Eyckian production of little merit.

It is difficult to share the view that "it was

not until the end of the fourteenth century that Italian angels began to learn music," as Sir Martin delightfully phrases it (page 114), and that "the first appearance of such musician angels is due to the invention of Agnolo Gaddi." For angels are seen in full musical array in the Coronation of the Virgin, in the National Gallery, which is beyond doubt the work of Andrea Orcagna, who died in 1368. Is it really so "obvious that the altar-piece by Rogier van der Weyden at Frankfort was painted for some member of the House of Medici?" For St. Peter and St. John the Baptist are therein seen, not in patronage of Piero and Giovanni de' Medici, but of the city of Louvain, of which St. Peter was patron, and of Jean de Rode, who sheltered the faculty of medicine in the University of Louvain, and that about 1426-7. Presumably, therefore, the Frankfort picture is not, as is here (page 142) claimed, "a monument of Rogier's Journey to Rome for the Jubilee of 1450." It would, in fact, be a quite youthful work.

The wings by the Magdalen Master, "till recently in the possession of Messrs. Dowdeswell" (page 269), have been for over five years in the evergrowing collection of Colonel Friedsam, in New York. Moreover, the Descent from the Cross, by G. David, "last heard of in the possession of Messrs. Colnaghi, but previously in the Driver collection" (page 290), is now in the Frick collection. The Portrait of a Man, by Memlincgiven all through the book by Sir Martin as Memling—mentioned (page 239) as having been in the J. E. Taylor collection, passed, in due course, into that of J. N. Willys, at Toledo, Ohio. Studied in the reverse, it recalls the apparently authentic but injured panel now at Richmond, of which our author says nothing. Another painting of the Charlatan performing the Three Thimble and Pea Trick at a Village Fair, by some assigned to Jerome Bosch, but not here indicated (page 346), is in the Wilstach collection at Philadelphia. The Annunciation, by the Maître de Moulins, "probably in America" (page 187), has for over eight years been in the possession of Martin Ryerson, in Chicago, having been purchased in Paris. The Madonna, by B. Van Orley, which "was in the Emden collection" (page 421), has for seven years been in the Altman Bequest to the Metropolitan Museum. Surely the Sutherland picture, "fabled to depict the marriage of Henry VI. and Margaret of Anjou" (page 253), is, in reality, a rather dull Marriage of the Virgin.

Sir Martin refers to certain pictures as being in the Archiepiscopal Museum at Utrecht: since last summer they have been in the new Central

"The Van Eycks and their Followers"

Museum there. It is strange that, apart from incidental reference to Jan Scorel, he does not treat of that painter at any length. Nor are we here enlightened as to any work by Jehan Hennekart or Pierre Coustain, whose names are frequently mentioned in the records during the short reign of Charles the Rash. Again, Wurzbach, Thieme, and other authorities have summarised such records as remain regarding the pictorial achievements of Erasmus at Steyne, near Gouda, Utrecht, Delft, and elsewhere. But Sir Martin entirely ignores any claim of Erasmus in the art history of the Netherlands. Our author spreads his net so wide in his survey of early achievements in sculpture and painting that we wonder at his ignoring, inter alia, the Shrine of St. Odile; the painting of the Lords of Montfort, at Amsterdam; the Hendrich van Rijn Calvary, at Antwerp; the mural memorial of the Hospice Belle at Ypres, recently reduced to dust; and the Burgundian fifteenth-century tomb of Philippe Pot, in the Louvre. The neologism "Saintess" is hardly acceptable. Is it quite fair to fifteenth-century Antwerp to dub it "the Chicago of those days" (page 314)? Might it not be worth while to discuss the possibility of a small triptych at Richmond (No. 459) having been painted by Dirk Vellert?

The index, which clearly was compiled by the

author himself, is excellent in plan, scale, and simplicity; space prevents one suggesting some fifty additional entries. Should there not be a separate entry of certain pictures under "Exhibitions"? But the above comments on this exhaustive volume must suffice. Yet we must also praise the excellent typographical work. We have, however, come across a few misprints, such as "Dun," "Mauberge," and "Sully." In the footnote on page 121, the word "with" is omitted. Such slight emendations as we have indicated might with advantage be made, and the book brought out later in a more popular format. It would then be of even greater assistance to the student, and prove highly attractive to the general reader, who is too apt to look askance at bulky art books. Briefly, this versatile author, who justly contends that, "having tried various forms of sport, he may be permitted to assert that the sport of research is perhaps the best of all," has built de fundamento ad summitatem. As the outcome, it is more clear than ever that certain official catalogues and several books of reference will now have to be seriously overhauled. By his sustained effort, Sir Martin Conway has done honour to English art criticism. He has, moreover, stemmed the gregarious flight of dealers to Berlin for opinions and certificates.



"ST, ELOY," BY PEIFR CHRISTUS (1440)

IN THE CHILD LEHMANN COSTICTION



The Dagger and the Main Gauche

By W. B. Redfern

In the time of Good Queen Bess, perhaps the most romantic and picturesque period of our history, the duellist, the swashbuckler, and the fop reigned supreme. The fashions of both male and female were of the most extravagant kind, luxury among all classes was rampant, and the Cavaliers, among other eccentricities, wore enormous ruffs, and rapiers of extraordinary length, while the heels of their boots were adorned with gilded spurs of large proportions and many pointed rowels, to which were added "jingles," "to discourse most eloquent music." To such an extent did the length of the rapiers of the Cavaliers attain that Her Majesty appears, in 1579, to have realised the folly of the fashion, and old Stow, in his Survey of London, says: "Hee was helde the greatest gallant that had the deepest ruff and the longest rapier." This "caused Her Majesty to make proclamation against them both, and to

place selected grave citizens at every gate (of London) to cut the Ruffes and to breake the Rapiers poynts of all passengers that exceeded a veard in length of their Rapiers and a nayle of a yeard of their Ruffes." The result of this order of the Oueen may account for the many shortened rapierblades we find in modern collections of weapons. The dagger, hitherto only a small appendage and companion of the sword, carried at the belt of almost every citizen, suddenly leapt into importance owing to the change in the fashion of duelling, introduced from Italy and Spain. This weapon, so ready to the hand, to be whipped out in a fray, became, with some additions and alterations, an auxiliary to the rapier, both in defence and attack, in the new and more scientific style of fencing. The cloak over the left arm, or the small buckler in the left hand, were more or less discarded, and the main gauche became the fashion. The one-time small hilt of the dagger was enlarged, and in its new form became elaborated; lengthy quillons were added; the blade also underwent a change, and some inches were added to its length. The art of the swordmaker was requisitioned to bring the hilt of the dagger to correspond with that of the rapier, with which it was to take part; in fact, in many cases they became counterparts of each other.

The main gauche, as its name implies, was used

exclusively in the left hand, and was held in the manner shown in No. 4. It will be noticed that the thumb rests on the flat ricasso, on which was usually a slight depression for this purpose. The blade was generally about 18 inches long, very sharppointed, stiff and back-edged. There are as many varieties of both hilt and blade in the main gauche as there are in the rapiers of this period, each owner or armourer having a style of his own.

Teachers, or "Masters of Fence,"



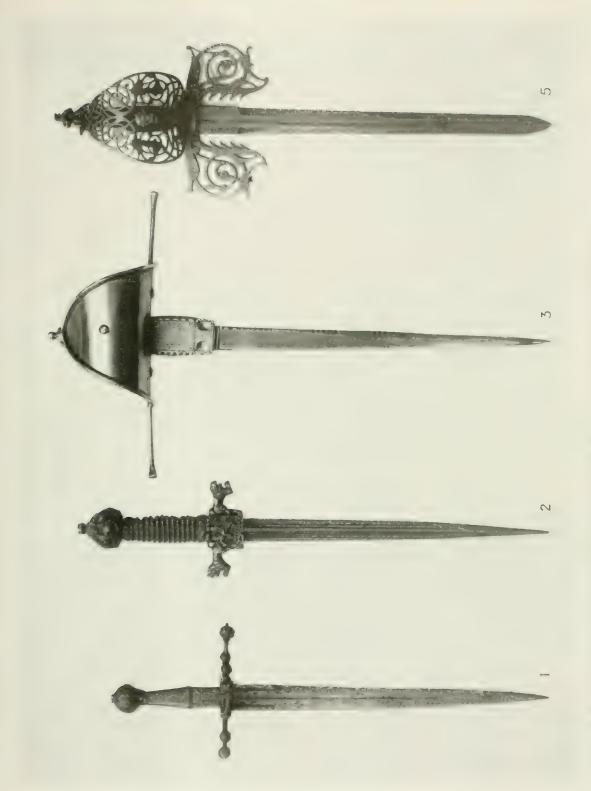
No. 4.—CORRECT METHOD OF HOLDING THE MAIN GAUCHE





BINDON AND THE ST





A LIPITENS COLLICIES



NOS. 6 AND 7. TWO TYPES OF THE MAIN GAUCHE IN MR. W. B. REDILEN'S COLLECTION

were mostly either from Italy or Spain, though occasionally from France, and the young bloods of the day became enthusiastic followers of the art of fencing with rapier and main gauche.

No. I.—A fine dagger of the sixteenth century, all steel, with nicely wrought pommel, thumb-ring, and curved quillons decorated with a mulberry-like design; double-edged blade; total length from pommel to point of blade, 16 inches; grip of steel.

No. 2.—A very beautiful sixteenth-century North Italian dagger. The pommel is carved with figures and centaurs in bold relief, the quillons are formed of springing lions, and the ricasso is carved in high relief on either side with Roman horsemen. The grip is of steel wire, and the blade, II inches long, is perforated and has cutting edges. A similar dagger, possibly by the same artistic armourer, is in the Rothschild collection in the British Museum.

No. 3.—A main gauche of the ordinary type. The shell guard is of plain steel; the grip is of wood bound with steel wire; the quillons are straight, and measure $12\frac{1}{2}$ inches from tip to tip; the blade is 18 inches long, partly back-edged, and has a flat ricasso, on the underside of which is a depression for the thumb.

No. 4 shows the proper way of holding the weapon when engaged in a duel, with the thumb resting on the ricasso.

No. 5.—A remarkable main gauche of unusually fine workmanship. The design on the shell guard is almost as delicate as a piece of lacework. The lion's head in the centre is brass. The quillons are expansive, and are elaborately enriched, and may well be termed "sword-breakers," for it may be seen that any blade, once entangled in this intricate design, would stand a poor chance of coming out unbroken. The grip is wire-bound,

and the pommel is of rare form. The blade measures $15\frac{1}{2}$ inches, and is inscribed on both sides in old English letters:—

Antonio + Anno + Domini + 1613 + iar + Picinio + Georgius + Schuechter +

It is possible the blade may have originally belonged to a sword, being afterwards adapted to this hilt.

No. 6.—A main gauche with a beautifully pierced shell guard of brass, twisted quillons, 9 inches from tip to tip, and a round pommel. The blade is $15\frac{1}{2}$ inches long, but is not the original.

No. 7.—Another example of the main gauche, from the late Morgan Williams's collection. The guard is of steel, of plain and bold openwork. The blade measures 14¼ inches, is stiff, double-edged, and has a high ridge from guard to point; this high ridge is slightly depressed on the underside for the thumb to rest upon.

Towards the close of the reign of Elizabeth, the dagger and rapier duels became less frequent, and by the time of James I. were rarer still. The ordinary dagger, however, continued to be worn. Although the main gauche was so popular in the sixteenth century, modern collections cannot boast of possessing many specimens.

In an old play of the time (1599), one of the characters is made to say: "Sword and buckler-play begins to grow out of use! I am sorry for it; if once it begone this poking fight of rapier and dagger will come up: then a good tall sword-and buckler-man will be spitted like a cat or a rabbit." But even the rapier and dagger, in their turn, went out of date, and duelling with swords gradually dwindled out of fashion in later times.

The weapons illustrated in this article are in the writer's collection.]



Old Drug=pots: the Fialon Collection (Paris) By F. Ashford White

Many interesting collections of ancient drug-pots are to be found in Paris. Those in the public museums—the Louvre and the Cluny—belong principally to the Italian Renaissance. Some very fine specimens of French ware, gathered from the Paris hospitals, are preserved at the Pharmacie Centrale des Hôpitaux (once a Louis XIV. convent), not far from Notre Dame. Among these, the most remarkable are those from the Beaujon Hospital (Louis XVI.) and those bearing the arms of Necker, brought from the establishment still bearing his name.

The visitor to Versailles will find a similar

collection in the hospital there; while at the St. Germain "Civil Hospices" the pharmacy itself has been left as it stood two centuries ago, and even the Sister of St. Vincent de Paul, who serves as cicerone, wears the costume of the epoch. The Sèvres Porcelain Museum naturally contains specimens of different dates and of many lands; and among provincial collections, the Niederviller vases in the Musée Lorraine, Nancy, deserve special mention as excellent *Louis XV*. types.

But one of the most remarkable, and at the same time least-known collections, is the Musée



No. 1. Types of pred pols

IN THE TIMOS COLLECTION MILE

Fialon, at the Paris Faculty of Pharmacy, Avenue de l'Observatoire.

Housed in a public building, it has been formed by the private enterprise and personal liberality of an enthusiastic amateur, who, although he has presented his collection to the authorities, still acts as honorary curator; and, even during the war, continued his travels over Southern Europe in search of new specimens. As yet uncatalogued and unclassified—for it is of comparatively recent formation—it is probably the most extensive on the Continent, and possibly in the world, containing some five hundred pieces. Though not nominally open to the general public, permission to visit may readily be obtained on application.

The marvellous metallic glazed ware of Moorish Spain—where artistic apothecaries' ware had its origin—is unrepresented, but otherwise practically the whole subject may be studied. It was, of course, at a later epoch, in the fifteenth century, that Italy came to the fore, and Urbino ware was famous throughout Europe. The followers of Queen Catharine de Medici introduced the art into France, where it developed until this country became in its turn the principal centre of the trade. Nevers, Rouen, Moustiers, Strasbourg, Paris, all produced in turn striking specimens, and the commerce flourished until the Revolution, and even after porcelain replaced earthenware on the apothecary's shelves.

The variety of forms at first seems endless, but a practical pharmacist can class them into a few characteristic types. The ointment-pot ("albarello" in Italian, "pot à canon" in French) is one of the oldest forms. In earlier times it bulged at head and foot, like a joint of bamboo. or was "narrow-waisted" if cylindrical-the idea being, of course, to assure the firm grip of a fragile and valuable article. Later it was often a perfect cylinder. Specimens are shown on the right and left of No. i., and also in the bottom row of No. ii. More essentially French and more exclusively pharmaceutical is the "chevrette," or syrup-jar, not unlike a teapet in shape, with spout, handle, and lid. The lid has often been lost or broken in museum specimens, as will be noticed on the bottom row of No. ii.

Distilled waters and similar liquids were usually

kept in the carafe-shaped recipients, two of which are conspicuous in the centre of the lower row of No. i. The pitchers shown above were more particularly used for infusions, though the inscriptions on these three ewers indicate they might occasionally be utilised for electuaries, etc. The "fountain" in No. iii. has a draw-off aperture at the base. The mythological motive (Neptune in this case) and general style of decoration are characteristically Italian. This particular urn and several sister specimens came from the village near Milan where King Humbert was murdered. These vessels—a type uncommon in France—were for distilled waters, as the inscription (Aqua Eupatoria) indicates.

The largest and most striking vases (No. iv.) are what the old French apothecary called "shopfront jars." They preceded the more modern coloured glass carboy, still familiar to all as the distinguishing sign of the chemist's shop, and were placed either in the window or in some commanding and conspicuous position in the shop itself. The serpentine handle is a prevalent feature in Italian, and perhaps more particularly in French pharmacy ware. It is doubly emblematical. The serpent, as an allegorical indication of wisdom and vigilance, is the principal feature of the armorial bearings of the old Parisian Guild of Apothecaries, and nowadays of the Paris Faculty of Pharmacy; while the twisted snakes around the wand of Mercury, as the emblem of the healing art, will be familiar to all. But it is also to be remarked that these huge vases were, two and three centuries ago, often used for Thieraca (" Venice treacle") and similar electuaries, in the composition of which the dried vipers, in whose virtue Madame de Sevigné so thoroughly believed, were often an essential feature

Many other examples of the extraordinary materia medica used by our forefathers might be cited from the Latin inscriptions on the smaller vases of old date; but this would be outside the scope of this article. More interesting, but too lengthy to be undertaken here, would be the task of tracing, from specimens in this particular collection, the evolution of the earthenware drug-pot from the Italian Renaissance to the French Revolution.



No. II.—TYPES OF DRUG-POTS

IN THE FIAION COLLECTION PARIS



No. V.—A PAIR OF PHARMACY JARS

IN THE FIXEON COLLECTION TARES





NO. IV. - A "SHOP-FRONI JAR" IN THE LIALON COLLECTION, PARIS

NO, III A "FOUNTAIN"
IN THE FIXION COLLECTION PARIS



A Clock by Thomas Tompion at 30, Cornhill By Herbert Cescinsky

Posterity has accorded to Thomas Tompion the title of "The Father of English Clock-making," by reason, not of the standard of his finest productions, but because of the high level of his clocks generally, in those of lesser importance as well as others of the most ornate kind. In this respect Tompion stands alone. Joseph Knibb made many superb clocks during his career, but he signed others which, if of his own make, were distinctly of lower quality. Dan Quare must have factored other makers' clocks; there is no other way of accounting for his great variation from the finest to the very mediocre.

Tompion's career coincides with the finest period of the English long-case clock. A native

of Bedfordshire, he was born in 1038, and l. commenced business in Blackfriars somewhere about 1660. Edward East was Court Horologist at this period, but he is of the lantern-clock period, a maker of long-cases only in his later vears. As a maker of brass lantern-clocks -although he made a few-Tompion would hardly have been renowned. The long-case has in itself an importance, from its size and decorative possibilities, which could never have been possessed by the small brass bracket-clock of thirty-hour duration, wound by pulling up weights on cords, and generally with one hand only. True, lantern-clocks are known with minute-motion work and of eight-day duration, but they are too rare to be reckoned with.



No. I.—THE DIAL



NO II SURS DIARY DEAL

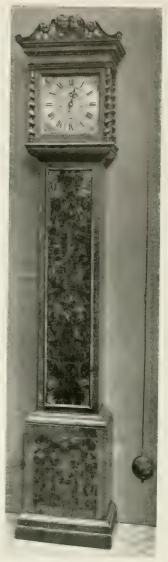
Tompion's shop was on the corner of Fleet Street and what is now known as Whitefriars Street, then called Water Lane. Houses not being numbered at that date, his business premises were known by the sign of the Dial and Three Crowns. As a maker of both clocks and watches, he had a prosperous business career, and his renown was sufficient to justify his interment in Westminster Abbey in 1713. Probably his last clock was that in the Pump Room at Bath, which he presented to the city in 1709.

Opinions are divided as to whether Tompion's business, after his death, was continued by his nephew, Thomas Tompion, jun., either alone or in conjunction with his former apprentice and nephew by marriage, Edward Banger, or by his friend, executor, and business right-hand man, "Honest George Graham." Certainly, with one or two noted exceptions, Graham's clocks are of a higher class than those of Tompion and Banger.

Tompion's name has been forged, both at his date and

during recent years, on clocks which, as a rule, he would have disdained to father. It is as well to consider this fact in estimating his real status as an horologist.

At No. 30, Cornhill, in that same Royal Exchange quarter which housed many a fine maker of clocks, in a shop, the concern of the proprietor of which is to sell cigars as a business and to keep clocks as a hobby, is one of the finest examples of Tompion's later workmanship which I have ever examined. It strikes both the hours and half-hours, and has a duration between windings of forty days, yet the driving power is only that



No. III. THE CLOCK AND HIS PENDULUM IN THE POSSESSION OF MR. F. H. GREEN

of an eighteen-pound weight to each train, nearly ten pounds lighter than is usual even in thirty-day clocks. The greatest accuracy in trainplanting must have been necessary to secure this result. The pendulum, photographed by the side of the clock in No. iii., swings once in a second-and-a-quarter, has a length of just over 61 inches, and has an ingenious but very simple joint by which it can be taken apart in two pieces. A pendulum of this length would be liable to bend otherwise, especially when removed. On the dial (No. i.) it will be noticed that there are only four instead of the usual five divisions between each of the Roman numerals, one for each swing of the pendulum, which beats fortyeight times in one minute. The maintaining-power—which drives the clock by a spring when the weight is being lifted by the winding key, and thus ensures accuracy of timekeeping during this operation is actuated from the side by the lever on the right-hand of the subsidiary dial (No. ii.),

the depressing of which, at the same time, opens the shutters which cover up the winding squares. It is thus impossible to wind the clock without putting the maintaining-power into action.

The movement is almost entirely cased in brass, and on the right-hand side is the small dial, with an index finger, for accurate regulation. An unusual feature is the planting of the striking train on the right instead of the usual left-hand side of the movement.

This clock must date from the closing years of Tompion's business career, between 1700 and 1705. It has the wide hour-ring of this date, and the



THE DECAPITATION OF ST. JOHN THE BAPTIST ATTRIBUTED TO DOSSO DOSSI In the possession of Major $E.\ M.\ Conolly$





engraving is late in style, especially that of the laurelled band round the dial. The corner-pieces are beautifully chased, and the matting of the dial-centre is of the finest workmanship. It is signed, below the I Λ , "Thos. Tompion Londini Fe."

The case, of plain walnut, with cherub-headed pediment, twisted columns to the hood, and with trunk door and base veneered with walnut burrs, is in the style which the finer makers, Tompion, Knibb, Clement, and Quare, affected for their best clocks. The dimensions of it are 7 ft. 2 in. extreme height, 10 in. wide across the waist, and $6\frac{1}{4}$ in. deep. Tompion does not appear ever to have used marqueterie. Evidently he declined to have his clock overshadowed by a gaudily inlaid case. The hood here (see No. iv.) slides upwards, and is therefore without a door. This is the manner of the period. There is a subtle reason for this: having no locked door, with a key to be lost or mislaid, there is a rocketting catch, with a long projecting tail, which can be seen in the illustration. The shutting of the lower door presses this tail backwards and the catch forwards in its turn,

thereby locking the hood. To lift the hood, the lower door must be opened. It is not possible to wind this clock—as some careless persons are wont to do—with the lower door closed, with the only indication of the full winding when the weight crashes against the seat-board. A broken gut-line and a falling weight, even if only of eighteen pounds, as in this clock, is no light matter, and Tompion evidently did not intend his clock to be wound up in this way.

The hood also gives access at the one operation—namely, in the lifting of it on to its click



No. IV.—THE CLOCK WITH HOOD RAISED SHOWING THE LOCK-

spring at the sides—not only to the winding-squares and hands, but also to the small subsidiary dial on the side of the movement (see No. ii.). This dial is for the regulation of the long pendulum, as to adjust it from its bob-end would be extremely inconvenient, the bob swinging in the base, not in the trunk of the case. With an opening door on the front of the hood, a smaller one would have been necessary at the side for access to this regulating dial. The sixty divisions on the dial circle, and the index finger, allow of very accurate adjustment, and also of a record of any variation being taken and noted—a very great improvement on the usual aimless regulation of the effective length of the pendulum, by the use of an adjusting screw at the bob-end, the turns of which are never recorded. This provision of a subsidiary dial at the side of a long-case movement appears to have originated with William Clement, many of whose finer movements were thus fitted. Clement must be regarded as an earlier maker than Tompion, although for a portion of their careers they were contemporary.

It is probable, therefore, that Tempion borrowed this device from Clement. Its advantage must have been very apparent in the case of a pendulum of 1\(\frac{1}{2}\) seconds length.

It is hardly necessary to point out to anyone only slightly acquainted with horological principles, that a margin of error in timekeeping is reduced in the direct ratio to the number of pendulum oscillations in one minute of time, and that—other factors being equal -a clock with a long pendulum is a better timekeeper than a movement with a short one



HALF OF A SARYK TURKOMAN DOOR ORNAMENT

SOME CENTRAL ASIAN FABRICS

BY MAJOR HARTLEY CLARK

No treatise on Turkoman weaves would be complete without mention of those woven fabrics, other than rugs, which are part and parcel of the daily life of these people. Apart, then, from carpets, prayer rugs, and portières, all of which may be considered as rugs, the Turkomans weave for themselves, in a similar manner, various

other commodities which serve most useful, as well as decorative, purposes in their tents and on "trek." Commonest of these are (I) the daur-i-khirgah, which runs like a great belt round the entire outside circumference of the tent, keeping the walls braced and the entrance closed, if necessary; (2) the ornamental door-head or door-surround; (3) the jowal, or camel-bag; (4) the kharjin ("ass saddle"), a large double saddle-bag to sling over the pack-saddle of ass or horse; (5) the torba, or small bag for use as a wallet or pillow-bag.

The dome-shaped tents of the Turkomans, rather like large beehives, merit some description to enable one to visualise their picturesqueness when fully equipped with their carpets and their other woven hangings and decorations. These tents, which are called *aladjak* in Kirghiz, *cv* in Turkoman, and *kibitka* in Russian, are about 15 feet in diameter, 11 feet high at the centre, with their walls vertical to a height of about 6 feet. Over a light collapsible wooden framework is stretched a kind of thick felt. Cross-topes passing over the roof secure the whole,

which is in addition picketed to the ground. Except for the wooden framework, the tents are constructed by the women, who also attend to their erection or dismantling whenever the encampment has to move, which is fairly frequently. It takes about an hour only to pack a tent with all its contents on to two camels, and it can be unpacked and pitched again in about the same time.

The vertical walls are composed of four arcs, each a quarter circle, made of rods about 1½ inches in diameter, forming an open lattice-work, crossing each other at intervals of 8 inches, and sloping at an angle of 45° with the ground. Dried "gut" of a sheep is used to bind the rods, which are pierced for the purpose at the points of intersection. Closed up, these four lattice-work arcs can easily be packed on one camel.

Cords of plaited camel's-hair are used to lash the four arcs together when they have been expanded and placed in the form of a circle where the tent is to be pitched. This done, the women place on a pole and hoist to the necessary height in the centre of the enclosure the wooden wheellike contrivance, some 6 feet in diameter, which forms the summit of the dome. Several women then simultaneously insert the upper ends of the curved wooden rods, which form the framework of the roof, into the holes in the circumference of the wheel, and lash the lower ends to the latticework walls. The tent at this stage resembles a big parrot's cage. Sheets of felt are next suspended outside the walls, and enclosed in turn by reed matting. The roof is covered with felt only, the central aperture, which is the only means of light or ventilation besides the door, being provided with a kind of felt hood with cords attached for opening or closing it.

The fire occupies the centre of the tent under the aperture. The half of the floor furthest from the door is covered with a thick felt carpet, called *ketche* or *kochma*, on which are laid the finer rugs, upon which the inmates sit by day and sleep by night. The semicircle nearest the door is bare earth or sand, and is used for cooking, chopping wood, and other rough domestic purposes. Such is the true setting of the beautiful rugs, saddlebags, and other woven fabrics of the Turkomans.

The jowals, or large camel-bags, are usually woven in pairs, each some 4 or 5 feet in length by 3 to 3½ feet in depth, to sling on each side of a camel for the purpose of carrying household goods, cooking utensils, merchandise, and so on. In camp, the jowals, as well as the smaller kinds of bags, are hung round the walls inside the tent, where they form an admirable tapestry in addition to being convenient receptacles for goods and chattels. In their original condition they consist of a piled outer surface and a stout unpiled backing, which is formed by the continuation of warp and weft stoutly woven to the texture of strong canvas, doubled back behind the piled surface, and strongly attached up the sides so as to form a large bag. As a rule, these canvas backs are removed when or before they come to Western markets, the front piled surface alone being used in the form of a hearthrug. Each and every Turkoman tribe makes and uses these jowals, of which the colourschemes and general characteristics correspond to those of the carpets of the tribe by which they are made, so that it is as a rule easy to classify them accordingly. It is to be noted that the jowals of the Yomud tribes depart from the more ordinary rectangular shape, and are frequently pentagonal, hexagonal or heptagonal.

Somewhat similar are the smaller *kharjin*, or donkey saddle-bags, but whereas the *jowals* are made each of a pair separate, the *kharjin* is more frequently made with the two bags all in one piece, ready to sling over the pack donkey's back, so that one bag hangs down each side. The web back is made proportionately longer than the depth of both bags, to allow of its passing over

the saddle-tree in the centre. Each bag has usually a double series of goat's-hair loops along its upper edge, for the purpose of lacing it up with a kind of chain-stitch when full. These, too, very often come to the Western markets separately and without their backs, and are of a size and shape that is convenient for upholstering the seats of chairs or to serve as cushion-covers or door-mats. Frequently these kharjin have the front surface only partially, instead of completely, piled, i.e., the bottom portion of each bag for about 4 or 5 inches, the remainder being decorated in the khelim-stitch. The decorative work of this unpiled portion is often very fine, but is usually confined to simple designs, such as diamonds, latch-hooks, etc., in parallel rows. Similarly the centre portion of the web back which shows between the two bags is woven in a variegated geometric pattern in colours.

Khelims, which are pileless woven rugs, are undoubtedly the prototype of the more elaborate piled carpets. They are, however, still made in great numbers by all the tribes, being less costly in material and labour than piled rugs. It is obvious from their process of manufacture that they do not lend themselves to such variety or elaboration of design as can be obtained in a piled rug, and, moreover, their smooth surfaces cannot produce the lustrous colour-tones which are the natural accompaniment of a piled surface, although identically the same dyes may have been used in the two varieties. The design is ordinarily confined to some simple geometric and repetitive device in parallel horizontal rows.

Certain small tribes, amongst whom the art of rugmaking is but little developed, confine their weaving entirely to *khelims*, and make no piled carpets. Such are the Goklans, a subdivision of the Yomuds, inhabiting the country between the Gorghen and Atrak rivers, and also a small tribe of Arab origin located at Deh-nao, in Bokhara.

The *khelims* of some tribes, and those made in South-Western Afghanistan, are often in two pieces, strongly joined together longitudinally down the centre, and these may be of considerably larger size than those made in a single piece.

There is a third kind of bag, called *torba*, which serves either as a pillow-bag or a wallet.

It is usually only about 12 to 18 inches in depth by 2 to 3 feet in length, and, being frequently of extremely fine workmanship, makes an excellent pillow cushion for a couch or settee.

The daur-i-khirgah, or tent bands, are exceedingly decorative, but their great length, of about 45 feet, with a width of only 15 to 18 inches, precludes their use in a Western home except in the manner of a frieze. As a rule, they differ from all the other woven fabrics of the Turkomans, in so far as the designs only are worked with a piled surface upon a plain dirtywhite web background. These designs, finely executed, sometimes depart from the customary formal rectilinear devices and depict camels or dogs. They are also sometimes woven entirely in the khelim-stitch. These tent-bands make a fascinating and picturesque finish to the otherwise colourless exteriors of the beehive dwellings of the nomads.

The door-frame decorations, too, are often very attractive, and, in addition to their fine colouring, are ornamented with deep woollen fringes and tasselled cords.

The coloured plate shows:—(a) A very ancient Yomud Turkoman torba, or pillow-bag, of such fine texture, material, and colouring that, were it only of carpet size, it would be invaluable. This piece is probably the work of the Chaudors (Yomuds) of the province of Khiva. (b) An Ersari kharjin, which is a good old one, and has been selected for illustration because it

exemplifies no less than five different kinds of work—(I) the piled surface at the base of each bag; (2) the *khelim*-stitch, forming the major portion of each bag; (3) the centre portion, flat woven in various coloured plaques; (4) the work in goat's-hair of the lacing-up loops and side finish; (5) the plain web back. (c) An Ersari jowal. It will be noticed that the border of this jowal is precisely the same as that of the *kharjin* above. There are also illustrated, in black and white, sketches of a section representing about 4 feet of a Tekke Turkoman tent-band, and one-half of a Saryk Turkoman door ornament.

It is amongst the smaller pieces, such as jowals, torbas, and dower rugs, that one finds the very finest workmanship. The Turkoman mother weaves, with infinite patience, toil, and care, such jowals and torbas as are intended later to contain her daughter's dowry, or trousseau, so to speak, and one can imagine with what pride the girls themselves fashion to the utmost of their skill the rugs which are to form part of their marriage portion, and to be to their husbands the criterion of their industry and skill. Little wonder that these small pieces, which play such an intimate rôle in the family life, are finer wrought than the larger carpets intended for ordinary domestic use!

It is worthy of note that the Salors, Saryks, and Tekkes frequently work some of their minor designs in silk in these *jowals* and *torbas*, but that the Yomuds do not do so.



SUCTION (ABOUT 4 FEBT) OF A TEKKE TURKOMAN TENT-BAND

NOTES AND QUERIES

[The Editor invites the assistance of readers of THE CONNOISSEUR who may be able to impart the information required by Correspondents.

Unidenthied Portrait (No. 402) and Unidenthied Painting (No. 403).

SIR,—I enclose photographs of two pictures I possess, and shall be much obliged if you will publish them in The Connoisseur, in the hope that some of your readers will be able to tell me who they were painted by.—T. J. Arkell.

Unidentified Painting (No. 369, June, 1921). Sir,—As to identification of this picture, I beg to call your attention to a canvas of my property showing exactly the same subject, and published in this column in June, 1920, under No. 338, having been acquired in Lima, Peru. My painting is done on an old canvas of $81\frac{1}{2}$ cm. by $70\frac{1}{2}$ cm., but presents traces of having been cut down from a larger size. The background of my version has become dark, and does not show the details of the other. I believe the pictures to be of Flemish origin, perhaps by Jordaens or his school.—Jorge Alexander (Lima, Peru).

Unidentified Portrait (No. 391, Jan., 1922). Sir,—This recalls to me a well-known engraved portrait of Catherine of Braganza, Queen of Charles II. It is, however, slighter in face, and. speaking from memory, represents a person younger in years. From the dress and style of hair-dressing, it is, however, obviously of the same period.—Derek Darien.

BEADIES' STATE AT DESIRES

SIR,—Your issue of April, 1907, contains an interesting article on Bury St. Edmunds, mentioning that the Corporation possesses two beadles' staves, surmounted by gilt medallions, having on one side a bust of Oueen Anne, and on the other side the Royal Arms, and presented to the Corporation by Tho. Brydon in 1710. The Corporation of Devizes possesses two staves which are identical with these, and which were presented to them by "John Smith of London" in 1709. 4. Since these staves belong to two corporations in different parts of the country, it would be interesting to know whether the design was a common one at that date, and whether similar staves of the same pattern are owned by any other corpora-Perhaps some of your readers would be able to inform me.—H. Sainsbury, Chamberlain of the Borough of Devices.





(No. 402) UNIDENTHIED PORTRAIT

(No. 403)

UNIDENTIFIED PAINTING

The Connoisseur

UNIDENTIFIED POR-FRAITS (Nos. 404, 405, and 406).

Sir, I enclose you photographs of three pictures, which I think are fairly good, and which I hope you will think worth reproducing in THE CONNOIS-SEUR. You asked me, in sending them to you, to tell you what I knew about the way in which the pictures came to the College. I really cannot give you any firm information. There is a tradition that they were the gift of the Crown, either in the time of William IV., or when Queen Victoria, in 1841, presented the collection of mechanical models and physical



(No. 404)

UNIDENTIFIED PORTRAIT

instruments formed by George III. I have also been told that Philip Hammersley Leathes, about 1834, gave some pictures to the College. These are both mere matters of hearsay, and there is nothing in our records which I can find. What I think I can say definitely, is that they must have come into the possession of the College very soon after its beginning —which was in 1831 and that they must have come either from the Crown or from one of the early benefactors and founders of the College.

ERNEST BARKER, Principal, University of London King's College.



(No. 405)

UNIDENTIFIED PORTRAIT



(No. 406)

UNIDENTIFIED PORTRAIL

NOTES

The Gainsborough Letters-A Further Discovery

The Gainsborough letter (cited in the February issue) addressed to James Unwin, at Wooton Lodge, Ashbourne, and dated from Bath, May 25th, 1768, bears a broken seal in wax showing the following arms :-

Argent, two bars gules, on a canton of the second a cross moline. Gules on a chevron between three bulls' heads couped, arg. as many roses of the first.

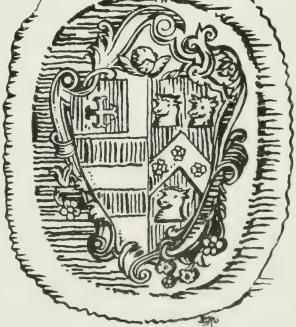
Before it was discovered that the £200 annuity, which the Gainsboroughs received, was a charge on the Duke of Beaufort's estate, it was thought that the solving of these arms would point attention to an armigerous family in support of Mrs. Gainsborough's claim to a noble connexion; but the Beaufort coat and the arms on the seal bear no resemblance. By the aid, however, of Papworth, Burke, and the kindly interest and suggestions of Lord Bathurst, the arms can now be claimed as those of Gainsborough's great friend, John Joshua Kirby. This is made certain by the impaling of the arms of Bull, as Kirby married Sarah Bull, of Framlingham, Suffolk, who died in 1775. John Joshua Kirby must have been a man

of strong personality, and became associated with Gainsborough when they were both living at Ipswich. Born in 1716, he was eleven years senior to Gainsborough, but was not above taking suggestions from his talented junior. He left Ipswich for London about 1753, throwing over his work as a coach and house painter. He studied perspective, and afterwards lectured upon it at St. Martin's Lane Academy; became Drawing Master to the Prince of Wales, who. on his accession to the throne as George III., appointed him Clerk of the Works at Kew Palace; and was for a short time President of the Incorporated Society of Artists. He also edited

Dr. Brook Taylor's Method of Perspection att easy both in Theory and Practice (Ipswich, 1754). to which Hogarth furnished the famous frontispiece, illustrating all the faults resulting from wrong perspective, while Gainsborough contributed at least one of the plates. The book is also interesting as containing a list of subscribers, which includes most of the well-known artists of the time. When Kirby went to London, he left his son William to learn painting under Gainsborough, and it is supposed that the letters that passed between William and his sister Sarah developed her bent for writing. She became well known in after years as a writer on educational subjects, under her married name of Trimmer. Lord Ronald Gower, in his work on Gainsborough, states "that excellent Landscapes ascribed to Gainsborough are often by (Kirby) father or son. The faults are too glaring to accept the whole picture as a Gainsborough, and where a weak canvas contains some very brilliant passage which no imitator seemed capable of executing, it may be taken as Gainsborough's own touch, and the picture may be ascribed to one of the Kirbys." Both Kirbys predeceased Gainsborough—the father in 1774, and the son in 1771.

It is difficult to understand why Gainsborough should have used this seal, unless his friend Kirby was staying with him on a visit at the time, and was present when the letter was written, and offered the seal for use. It is suggested that Gainsborough was the first to induce Kirby to take up landscape painting, and that Kirby, in after years. was the first to introduce to the notice of George III. (then Prince of Wales) the merits of Gainsborough's painting. Whatever the truth may be, it is certain. that a great affection existed between the two men, so much so that Gainsborough's expressed wish to be buried

at the side of his friend



DRAWING OF THE SEAL ON GAINSBOROUGH'S LITTLER (ARMS " KIRBY" IMPAING "BULL")



No. I. Specimens from an australian "church tea service" (hobart town sabbath school)

in Kew churchyard was carried out after his death in 1788.—Sydney E. Harrison, Director, Cheltenham Public Library, Art Gallery and Museum.

[The highly important discovery concerning the identity of Mrs. Gainsborough, first announced by Mr. Sydney E. Harrison in The Connoisseur (Jan. and Feb., 1922), has since been confirmed by an entry found in the Farington Diary, and published in *The Morning Post* (Feb. 28th). According to this, Gainsborough's elder daughter told Farington that her mother "was a natural daughter of Henry, Duke of Beaufort, who settled £200 a year upon her." (Henry, fourth Duke, died 1745/6.)—ED.]

Australian "Church Tea Services"

THE accompanying illustrations represent some specimens of Australian "Church Tea Service" ware. It may be as well to explain that, there being no State Church in Australia, all denominations are on equal footing, and what would be termed a *chapel* at home, is here called a *church*. In olden times

(old, that is, for Australia), the Wesleyan churches were noted for their tea meetings, when large cups of tea-and many of them—were in demand. This is not to be wondered at, as, owing to the scattered population, numerous visitors came long distances, over the roughest of roads, or no roads at all; at all events, across country which, if the journey was made in summer-time, was perhaps very hot. Many of the churches had special tea services, with large, heavy cups, specially made for them. The illustrations portrays a cup, saucer and plate from Melville Street, Hobart, Tasmania. Each piece bears a view of the church or sabbath school, the inscription beneath being "Hobart Town Sabbath School." All this is printed in brown, with the rim-border in red. The sizes of the pieces are as follows:—Cup, $3\frac{7}{8}$ in. across, $3\frac{1}{4}$ in. high; saucer, $6\frac{3}{4}$ in. across, 1\frac{3}{8} in. high; plate, 8 in. across, \frac{7}{8} in. high. On the back of the plate is "PINDER BOURNE & Co." in brown letters, and some uncertain letters impressed. The same name appears on the saucer, with figure 2 impressed. Sir John Franklin, the Arctic explorer, used to worship in this church during his term as Governor of Tasmania. No. ii. is from Gawler. South Australia. I have a photograph of the saucer only. It bears a view of the church, surrounded by a buckled garter, on which is the inscription, "GAWLER WESLEYAN CHURCH AND SUNDAY School," all in black. The border round the rim is red. The saucer measures $6\frac{1}{4}$ in. across and $1\frac{1}{4}$ in.

show examples from two different States. No. i.

high. Gawler is a large town, twenty miles from Adelaide. Another type of ware (unillustrated) emanates from the State of Victoria-Wesleyan Church, Woodhouse Grove, about ten miles from Melbourne, in the shire of Nunawading. church was erected about 1852, in what was then a purely rural district. The cups and saucers have no view of the building. The colour on the pieces is lilac. Size of cup, 45 in. across, 27 in. high; saucer, $6\frac{3}{4}$ in. across, $1\frac{1}{2}$ in. high.—A. CHITTY, Numismatist to Adelaide Art Gallery.



No. II.—SPECIMEN FROM A "CHURCH TEA SERVICE" (GAWLER, S. AUSTRALIA)













Pictures and Drawings

DESPITE an occasional lapse towards depreciation, the picture auctions held during February displayed a far more generally healthy tendency than those of the two or three preceding months. An interesting collection to be dispersed at Christie's was that of the late Mr. Sharpley Bainbridge, which came under the hammer on the 10th. Mr. Bainbridge had a special penchant for the work of Birket Foster, with the result that no less than 56 drawings from his brush were offered consecutively on the date in question. As might be supposed, the prices varied considerably, the lowest individual amount being one of 6 guineas only, but against this must be set £651 for The Haymakers, 21 × 32 in. (Glasgow, 1901); 4009 for The Donkey that wouldn't go, $1^{-1}_{1,2} + 2^{-1}_{1,2}$ in . £451 108, for The Capture of a 32 pounder, $1\frac{1}{72} = 2\frac{1}{72}$ in., and £341 5s. for Homeward Bound, 9 x 14 in. The lastnamed was painted for Mr. Bainbridge, August 23rd, 1875, while the two immediately preceding have been exhibited at Nottingham Castle. Other drawings of note were Grandmother's Comfort, by Josef Israels, 17 × 22 in., £409; The Elixir of Love, by G. J. Pinwell, 1870, $17\frac{1}{2} \times 41\frac{1}{2}$ in. (O.W.S., 1870; Glasgow, 1901; engraved by R. W. Macbeth), £672; The Princess and the Ploughman, by the same, $14\frac{3}{4} \times 24\frac{1}{2}$ in. (Glasgow, 1901), £220 10s., as against £283 in the Birket Foster sale, 1894; The Morning of Life, by Sam Palmer, 10 × 17 in. (Glasgow, 1901), £189; and A Venetian Market Boat, by A. da Rios, 1884, $24\frac{1}{2} \times 44$ in., £89. The section devoted to oil paintings was chiefly remarkable for the presence of a number of works by Mr. George Clausen, of which the highest prices were realised by Labourers: After Dinner, 48 × 59½ in. (R.A., 1884), £420; The Mowers, 1891, $38\frac{1}{2} \times 33$ in. (R.A., 1892), £409 10s.; Harvest: Tying the Sheaves, 1902, 32 × 28 in. (Manchester, 1910), £325 10s. (an advance on the 230 guineas secured by it in the Galloway sale, 1905); and Potato Gatherers, 1899, $42\frac{1}{2} \times 53\frac{1}{2}$ in. (Manchester, 1910), £262 10s. The remainder fetched figures down to 14 guineas. Among other pictures sold on the same day were Talbot and the Countess of Auvergne, by Sir W. Q. Orchardson, 31½ × 53½ in. (R.A., 1867), £399; The Dove . . . returned not again any more, by G. F. Watts, 69 x 28 in. (R.A., 1877), £283 10s. (£493 in the Carver sale, 1890; 580 guineas, Galloway sale, 1905), and A Sacrifice, by R. W. Macbeth, 1883, $30 \times 48\frac{1}{2}$ in. (R.A., 1883), £147. A more miscellaneous assortment of works was put up at Christie's on the 3rd, of which a few need only be cited. A pair of drawings, by J. Van Huysum, of A Fruit and A Flower Piece, 191 × 131 in., signed and dated 1735, was the first item it all noteworthy. It fetched 194 ios. Among oils,

a panel painting of A Laughing Boy, by Judith Leyster, $\alpha_4^2 + \gamma_5^2$ in node $\alpha_5^2 + I/I + MU$ Coast, by J. Crome, 161 × 28 in., £115 10s.; The Haynd of Rithr by Wheatley of the second The Meeting of Lord Clive and Tippoo Sahib, by Zoffany, 68 × 55½ in., £84; Capt. George Farmer, by C. Grignion (a framed print by J. Murphy included in the lot), £52 10s.; Miss Hartwell, by J. Opie, 35 × 27 in., £115 10s.; Men-o'-War and other Boats in a Breeze off the Coast, by W. Van de Velde, grisaille, panel, 34½ × 59½ in., {126; Poultry and Pigeons, by P. Casteels, 40 × 493 in., 450 8s.; and Mrs. Keith, of Usan, Forfarshire, by Sir J. Watson Gordon, 1832, 50 × 39½ in., £42. On January 27th were sold Meissonier's Retour à la Maison, 1867, panel, 101 x 61 in., £336; Van der Neer's A Frozen River Scene, panel, $13\frac{1}{2} \times 22\frac{1}{2}$ in., £378; E. Boudin's Near the Sea, 16 × 21 in., £92 8s.; Harpignies's Arbres au bord de la Loire, 1907, panel, $17\frac{1}{2} \times 12\frac{1}{2}$ in., £89 5s.; Bonaventura Peeters's Mouth of a River, panel, $19\frac{1}{2} \times 27\frac{1}{2}$ in., £42; Sweethearts and Wives, by Phil R. Morris, 48 x 78 in. (R.A., 1884), £84; Clarkson Stanfield's Port of La Rochelle (R.A., 1852), 49½ × 69 in., £81 18s.; and H. W. B. Davis's Shepherd and a Flock of Sheep, 1884, 143 × 251 in., £73 10s. A drawing by Tom Collier, Hailstorm over Braich-du, $13\frac{1}{2} \times 20\frac{1}{4}$ in., was knocked down for £74 11s. Among the late Sir Frederick de la Pole's possessions at Christie's on February 24th were several works by F. Sartorius, which realised figures from £29 8s. upwards. Most notable were The Meet of Hounds (Sir John William de la Pole, 6th Bart., and others, being represented), $1.84.35^{1/2}.59 \text{ m}$, 7202 ros and I < 0.001.82 $32\frac{1}{2} \times 70$ in., £210. From other properties, an oval pastel by J. Russell, Portrait of a Gentleman in brown coat with gold buttons, 23 × 17\frac{1}{2} in., netted \$78 158.; while among oil paintings, a panel picture catalogued under the name of Rembrandt, The Falconer, 41 × 291 in... once at Wemyss Castle, secured £546; a Martyrdom of a Female Saint, described as by Tintoretto, 60 x 401 in., £262 10s.; a Triptych, with the Crucifixion in the centre, kneeling donors, and SS. John the Baptist and Catherine on either wing, and the Annunciation on the outer side, School of Joost van Cleve, on panel, centrepiece 23 x 15 in., £294; Hearing, Smelling, Tasting, and Seeing, by P. Mercier, $22\frac{1}{2} \times 16\frac{1}{2}$ in., £99 15s.; and Sir F. C. Chantrey, by J. Jackson, panel, 53½ × 43½ in., £147. On the 17th, a panel painting, Lane Scene near Ville d'Avray, by Corot, 16 x 9 in., realised £441; A Cottage Home, by B. de Hoog, 1919, 23 × 29 in., £136; and Moonlight, by A. Lier, $17\frac{1}{2} \times 39$ in., £42.

February 15th was an important day at Sotheby's,

for it was then that was sold the fine collection of drawings by John Downman, which, until recently, were in the late Sir Edward F. Coates's possession. The drawings were included in two quarto volumes, which realised £1,350 and £1,750. These volumes belong to the series containing his own works put together by the artist towards the end of his life. The portraits contained in the first volume are as follows: -Lord Euston (1779); "The Lady of Col. Tufnell" (1780); Miss Mortlock (1777), "I drew also her mother and four sisters and two of this" (readers will recollect the colour reproduction of the oil portrait by Downman of John Mortlock in THE CONNOISSEUR, December, 1921); Captain (afterwards Major General) John Macleod (1782); "Honble. Miss Campbell" (1787); Hon. Richard Edgcumbe (1787); Hon. Mrs. Bruce (1787); Major Arabin (1787); Hon. Mrs. Damer (1787); Duchess of Rutland (1780); Hon. Mrs. Stuart (1780); Mr. Stileman (1780); Miss Saunders, of Exeter (1779); Miss Elizabeth Monro, niece of Dr. John Monro (father of Dr. Thomas Monro, the eminent connoisseur) (1789); Duchess of Devonshire (1784); Mrs. Adkins (née Johnson) (1786); Lady Beauchamp (1781); Mrs. Middleton (1797); "Old Mrs. Judson (1779); Hon. Mr. Molesworth (1789); Duchess of Hamilton (1780 and 1785); Duke of Hamilton (1780); Lady Harcourt (1779); Miss Norris as "Pandora" (1779)-" There was a Print from this with the wrong name of Miss Seracould to it." The portraits in the second volume comprised :-- Mrs. Henry Bunbury (1779); Lady Carysfort (1779); Miss Elizabeth Duntze (1780); "Lucious Concannon 1779 . . . at Exeter, a Junr Officer in the Sussex Malitia"; Lady Tyrconnel (1792) (2); Mrs. Hugh Hoare (1789); Captain Mitchell (1780); Miss Catherine Bull (1790); Mr. Keeble (1798); Mrs. Hill (1789); Lady Middleton, "done from a Cast taken from her Face after Death" (1783); Miss Smith, e.d. of Captain Smith, R.N., and niece to Dr. Hicks (1780); Countess of Cadogan (1784); Captain Churchill, brother to Lady Cadogan (1786); Mrs. Thornhill, of Lincolnshire (1783); The eye of Mrs. Thornhill (1786); Lord Templetown (1793); Lady Mulgrave (1796) (2); Lord Mexborough (1783); Lady Augusta Murray (1782); Captain Cole, R.N. (1790); Mrs. Montague Burgoyne (1783); Robert Hall, of Newcastle-on-Tyne (1802); "The Wife of Merchant Bailey, of St. Neots " (1781); Mr. Crossby (1785); Mrs. Swinfen (1784); John Quick, the Actor, as "Justice Woodcock" (1787); John Edwin the elder "first sitting for a group with Mrs. Wells, as Lingo and Cowslip" (1784)-" Major Topham got the Picture without paying me for it." On the same day (February 15th) was also sold Mr. Max J. Bonn's collection of Old Master drawings, a total of £13,010 being secured for 66 lots. Three black and red chalk (with a few touches of water-colour) studies of a Negro's Head, by Watteau, 98×108 in., proved the most desired item, as much as £3,200 having been registered before the fall of the hammer. This remarkable price for a Watteau sketch must be regarded with satisfaction as indicative of the returning stability of market conditions. (When the same drawing was sold at Christie's in 1911, it realised £1,180.) Another drawing by Watteau, in red and black chalk, of A Nude Woman seated, with her hands raised, 31 × 4 in., went for £110. The following were each important drawings: -Study of a Dead Duck, by A. Dürer (water and body-colour on vellum), 1515, $9\frac{1}{4} \times 5$ in. (Burlington Fine Arts Club, 1917-18), £2,100; Woman looking out of a Window, by Rembrandt (pen and sepia and sepia wash), $9 \times 6\frac{3}{4}$ in., £1,550; two studies of A Nude Male Model, by the same, $5\frac{3}{8} \times 7\frac{1}{8}$ in. and $9_4^1 \times 6_8^3$ in., £600 and £750 respectively; A View across the Y, near the Country House of Six (erroneously known as The View of Spaarndam), by the same, $3\frac{1}{8} \times 5\frac{1}{4}$ in., £380; Distant View of Haarlem, from the Dunes of Overveen, by the same, $3\frac{1}{2} \times 6$ in., £520; Study of Armour, by Van Dyck, black and red chalk, with Indian ink wash, 15% × 9½ in., £410; Landscape with a Grove, by the same, water-colour on blue paper, $9\frac{1}{2} \times 14\frac{7}{8}$ in., £230; Four Subjects grouped about a blank escutcheon, by the Master of the Hausbuch, circa 1485, pen-and-ink, $9\frac{1}{2} \times 8\frac{1}{2}$ in. (being the original design for one of a series of four glass paintings, three of which are in the Kunstgewerbemuseum, Berlin, while the fourth is at the Metropolitan Museum, New York), £380; Portrait of a Young Leper, by Hans Holbein, senior, 1523, pen-and-ink and coloured chalks, $8\frac{1}{8} \times 6$ in., £600; St. Nicholas, by Hans von Kulmbach, pen and sepia with grey wash, blue and flesh colour, $13\frac{3}{8} \times 6\frac{3}{8}$ in., £210; and A Youth, standing, seen from behind, his head in profile, by Raphael, silver point, $8\frac{1}{2} \times 4\frac{3}{4}$ in., £250. Other drawings sold on the same day included a Portrait of Marguerite of Valois, by Janet, coloured chalks, 123 × 9 in. (inscribed below on the old mount. " Madame Margaret, Fille de Henry IId et Catherine de Medicis, Sœur de Henry IIId, Première Femme de Henry IV, Par Jannete"), £130; View of an Island near Venice, by A. Canale, pen and sepia with Indian ink wash, 11 × 16½ in. (Burlington Fine Arts Club, 1911), £130; and a Motive from an Italian City, by Claude, pen and sepia and sepia wash over red chalk, 81 × 151 in. (inscribed in the artist's own hand, "La casa più alta "), £200. Collectors of later drawings had an interesting day at Sotheby's on February 16th, when mixed collections of water-colour and other works, mainly by artists of the 18th and early 19th centuries, came under the hammer. One of the first notable lots was a view of Hereford Cathedral from the Banks of the Wye, by Edward Dayes, 1796, 13 × 17 in., which was knocked down for £70; a drawing by William Marlow of Covent Garden, 125 × 183 in., netting a similar sum. By Samuel Howitt, A Sportsman on a Moor with two Pointers and a Dead Pheasant, 73 x 101 in., brought in 130; while, by J. R. Cozens, The Grande Chartreuse, 10 × 14 in., scored £60; by D. Cox, A Road in Wales, $14 \times 9^{\frac{3}{4}}$ in., and Scotch Firs, $9 \times 7^{\frac{1}{2}}$ in., £48 and £40 respectively; by T. Rowlandson, The Gate of a Park, Hengar Wood, near Camelford, Cornwall: Sportsmen in the foreground, $8\frac{1}{4} \times 10\frac{1}{2}$ in., and Rochester Castle and Cathedral, unfinished, $10\frac{3}{8} \times 14\frac{7}{8}$ in., £48 and £46; by Paul Sandby, Bayswater Turnpike from the East, 12 × 171 in. (R.A., 1807), and Windsor Castle, $11\frac{3}{4} \times 17\frac{1}{4}$ in., £39 and £37; by M. A. Rooker, two views of The Abbey Gate, Bury St. Edmunds, both exhibited at the Royal Academy, 1797, and both measuring 15 × 21 in., £56 and £42; and by Schlingeland (Dutch school, 18th century), A View in the Hague, 91 x 121 in., and The Outskirts of a Town, $9 \times 12\frac{1}{2}$ in., £28 10s. and £30.

At Robinson, Fisher & Harding's, on the same date,

a piece of Flours and Fruit, by J. Baptiste, 40 · 35 in (ex coll. Lord Amherst of Hackney), realised £71 8s. Catalogued as of the "School of de Hoogh," An Interior of an Apartment, with Figures, 76 × 70 in. (ex coll. John Bell, North Park, Glasgow, 1881), changed hands at £126; whereas, under the name of B. Van Orley, a panel painting of The Madonna and Child, 30 × 25 in., went for £47 5s. on February 2nd. On the 23rd, an outstanding item was a Portrait of Philip II. of Spain, by S. Coello, 72 × 41 in. (ex coll. Duke of Somerset), £210; while a painting of The Kit-Cat Club, by F. Hayman, 50 × 42 in. fetched £44 28

The Meyrick Arms and Armour

SIR SAMUEL RUSH MEYRICK must always be reverenced by collectors of arms and armour, not only as a pioneer, but also as an expert whose opinions, conceived in an age when archæologists were too often "Oldbucks" and too seldom scientists, in many cases still command respect. Born in 1783, he became a F.S.A. in 1810, and published in 1824 his Critical Enquiry into Ancient Armour. Two years later, he was consulted concerning the arrangement of the armour at the Tower of London and Windsor Castle, being knighted in 1832, and dying in 1848. With one exception, his other activities need not now concern the reader, but in that exception lies the raison d'être of this paragraph. In the early part of last century. Meyrick (whose name, by the way, has been perpetuated in the title of the Meyrick Club) formed an armoury at Goodrich Court, Herefordshire. This was dispersed, but many of the pieces from it found their way into the collection subsequently formed by Dr. William Meyrick, which was purchased en bloc about 1880 from the late Lt.-Col. A. W. H. Meyrick by the late Henry Arthur Brassey, M.P., of Preston Hall, Kent. From the last-named the collection was inherited by Mr. Leonard Brassey, M.P., who entrusted it to Messrs. Christie, Manson & Woods, thus providing material for an auction of interest to all armour collectors. The sale took place on February 21st, many lots being secured by Dr. Bashford Dean for the Metropolitan Museum, New York. These items included a Maximilian armet (German, circa 1500), £609; an armet (North Italian, circa 1560), etched on the ventail with a monogram, thought to be that of the Duke Medina Coeli, £504; a pair of rondels, or palettes, of a jousting armour, with original leather linings (German, 1490), £210; a pair of etched gauntlets (Greenwich school, circa 1570), £315; a circular shield, or rondache, etched with arabesques and mythological subjects, 221 in. diam. (North Italian, first half of the 16th century), £105; a 16th-century helmet, with castellated border and roped edging, £241 10s.; a breastplate, etched with panels containing rampant lions and scroll ornaments, a female figure, over which is inscribed "PACENTIA," and the Crucifixion, with a kneeling knight (German, early 16th century), £336; a guard-de-bras, etched with arabesques (mid-16th century), £346 10s.; a gold damascened reinforcing plate of an elbow cop (early 16th century), £178 10s.; a pair of jousting espaliers (German, circa 1460), £178 10s.; a manifer, or bridle gauntlet for the tilt (German, circa 1490), £157 10s.; a globose breastplate, etched with Biblical subjects (Italian, 16th century), 7378, and a the cap, with etched such pattern or a granulated gold ground (Bavarian, made for the Court of Spain, circa 1510), £126. An interesting lot consisted of a Spanish cuphilt rapier with its companion main gauche, the blade of the former being inscribed, "HORTUNG AGVIRE EN TOLEDO." According to W. Meyrick's catalogue, these were formerly in the Earl of Pembroke's, and afterwards in Mr. Swabey's, collection. At the latter's decease, the pieces were separated for many years, but the dagger was eventually traced in Paris, and the two weapons restored to the same cabinet. At Christie's they netted a total of £546. The following prices were also realised: -£126 for an etched and embossed left-hand gauntlet, probably by a Bavarian armourer working for the Spanish Court (temp. Philip II.); £110 5s. for a rondel of russet steel, gold damascened (Spanish, mid-16th century); £105 for a Maximilian mitten gauntlet, with castellated edging, the cuff bearing the Nuremberg armourers' guild mark; £273 and £210 each for two pairs of toe-caps (German, probably made for the Spanish Court, first quarter of 16th century); £157 tos. for another (single) specimen, in the style of Wolf of Landshut; £588 for an armet, etched with figures of (?) SS. Elizabeth and Dorothy (German, circa 1550); £325 10s. for a visored helmet (North Italian, last half of 16th century); £257 5s. for helmet with a puffed face, pierced and slotted (German, 16th century); and £220 ios. for a Maximilian helmet, stamped with the Nuremberg armourers' guild mark (circa 1500). Among swords, notable lots were two Venetian glaives, the blades engraved with the arms of Charles V., over which have been re-engraved the escutcheon of Doge Francisco Veneri, £78 15s. and £73 10s. respectively; a 16th-century Walloon rapier, inscribed, "PETER MUNSIEN ME FECH SOLINGEN," (199 108; a swept-hilt rapier (German, circa 1590), the hilt chased and silver-encrusted in the style of Daniel Sadeler, £162 15s.; another (North Italian, circa 1580), with the mark of Federico Picinino, £141 15s.; and a 17th-century Spanish cup-hilt rapier, with a delicately pierced and engraved hilt, £141 15s.

Engravings and Etchings

NEARLY £2,891 was realised by the late Dr. D. J. Macaulay's collection of modern etchings and engravings, dispersed at Sotheby's rooms on January 24th and 25th. The sale opened with a quantity of etchings and drypoints by Muirhead Bone, the highest price (£52) being attained by the ten "Glasgow Exhibition Etchings" (with an extra impression of one subject). individual items realised £35 apiece; they were a third state of the World's End, Finnestoun (about ten impressions exist), an unique impression in the first state of The Old Arcade (six impressions exist), and the only impression printed of Old Dumbarton, drawn upon by the artist in pen-and-ink. Several etchings by Forain secured £30 and over, the top bid being made for a second state, first plate, of his Pietà. A copy of Goya's Los Desastres de la Guerra, in eight parts, paper covers (Madrid, 1863), sold for £60. £102 purchased an unsigned trial proof of Seymour Haden's Sunset in Ireland. By D. Y. Cameron, a first state of Lecropt (three proofs only thus) secured £42; a second state of the same (about twelve impressions in all 130 an example of 1 1 2 3 142.

of I Border Ioaci, 139., of A Rembrandt Farm, 130., second states of Greenock, No. 2 (only about eight impressions), 125., of The Windmell, 124., of Old Houses, Stilling, 121., and of Oude Kerk, Amsterdam, 120., while a first state of Father Ambrose tetched 122. Of etchings by Zorn, £75 was paid for Effet de Nuit; £41 for Dal River; £25 for Ols Maria; £23 for Dalkarl; 121 for Najada, and 120 for Dans (Gospmor (1917))

At Puttick & Simpson's, on January 20th, an impression of Whistler's *Fruit Stall* (one of the Venice set) made 152 108

A mixed collection of engravings appeared at Christie's on February 7th, when were sold some mezzotints belonging to the late Mr. Hamilton O. Rendel. Of these, a second state of Lady Harriet Herbert, by V. Green, after Reynolds, secured £441; and first states of Lady Isabella Hamilton, by J. Walker, after Romney, £357; of The Countess of Warwick, by J. R. Smith, after the same, £199 10s.; of The Duchess of Rutland, by V. Green, after Reynolds, £199 10s.; of The Fruit Barrow (The Walton Family), by J. R. Smith, after H. Walton, £126; and of the Countess of Derby, by W. Dickinson, after the same, £94 10s. From another property, an impression, printed in colours, of the stipple engraving of The Countess of Derby (Miss Farren), by Bartolozzi, after Sir T. Lawrence, netted £194 5s.; and an impression of A Lady and Child, by J. Grozer, after Reynolds, £94 10s. A few etchings were also sold, the highest price for a Zorn being £46 4s. for Vicke; and for a Whistler, £65 2s. for Rotherhithe, the second highest being £43 is. for Becquet; while impressions of The Limeburner made £37 16s., of Old Hungerford Bridge, £23 2s., and of Tyzac Whiteley and Co., £22 Is.

Furniture, China, Objets d'Art, etc.

EVERYONE at all conversant with the neighbourhood of Putney Heath will immediately recall "Scio House," an old-fashioned building occupying a delightful position overlooking one of the most charming tracts of the Heath. The remaining contents of this residence, the property of Col. Hargreaves, were disposed of by Messrs. Knight, Frank & Rutley on February 15th and 16th, when a Chippendale mahogany longcase clock by John Barnish, Rochdale, realised 41 guineas; a Sheraton mahogany sideboard, 30 guineas; a ditto winged bookcase, 34 guineas; a Sheraton satinwood bookcase, 34 guineas; and a ditto wardrobe, 58 guineas. On February 24th, at their Hanover Square rooms, the same firm secured £450 for a modern inlaid mahogany dressing table, with electric and 18-carat gold fittings, by Mappin & Webb; and £258 6s. for a bedroom suite in the Chippendale style (8 pieces). At other sales conducted by Knight, Frank and Rutley during the same month, a set of six mahogany chairs and two armchairs of Chippendale design made £77 14s.; a mahogany sideboard of Georgian design, on claw-and-ball feet, 6 ft. 6 in. wide, plate-glass top, £53 IIs.; a satinwood china cabinet of Hepplewhite design, 3 ft. 3 in. wide, £38 17s.; and a carved mahoganyframed settee of Georgian design, upholstered in tapestry, 6 ft. 3 in. long, £47 5s. Good prices were realised in some cases by furniture of avowedly modern design, but these, of course, do not come within the province of this record.

February prices at Robinson, Fisher and Harding's

included £42 for a walnut wardrobe of Queen Anne design (6 ft. 1 in.); £45 for a carved mahogany old English break-front bookcase (7 ft.); £40 for a walnut Queen Anne bureau-bookcase on cabriole legs (3 ft.); £52 Ios. for a lacquer cabinet on carved gilt stand with hoof feet (3 ft. 5 in.); £40 for a walnut Queen Anne bureau (3 ft. 2 in.); £52 for a bureau-bookcase of the same period and material (3 ft. 4 in.); £53 for a mahogany Chippendale secretaire bookcase (4 ft.); £50 for a mahogany cabinet of Chinese Chippendale design (5 ft.); £69 for a set of ten and two elbow mahogany chairs of Chippendale "Gothick" design; and £252 for a three-quarter suit of armour, catalogued as Italian, circa 1580.

Puttick & Simpson continued their musical instrument sales during January. A viola, by an Italian maker of the Brescian school, circa 1680, netted £70; and violins by J. B. Vuillaume (two), Laurentius Storioni, and Georges Chanot, 1840, £75, £70, £60, and £52 respectively. A silver sale took place at the same rooms on January 26th, when an interesting lot was an Augsburg silver-gilt Bouillon de Mariage (m.m. I. E. H., early 18th century), from the Earl of Mayo's possession, which netted £40. Consisting of a bowl, cover and stand, it weighed 23 oz. 14 dwt., and was in its original leather case. From another source, an oval tobacco-box, engraved with armorials, by Edward Cornock, 1709 (3 oz. 8 dwt.), mentioned in Jackson's Old English Goldsmiths and their Marks, p. 156, was sold "all at" for £50. Two mustardpots, one oval, 1773 (17 oz. 10 dwt.), the other circular, 1783 (3 oz. 3 dwt.), each secured 7os. per oz.

A Queen Anne bureau secretaire fetched £330 at the sale conducted by Messrs. Hampton & Sons at 40, Elm Park Road, S.W. The piece has been found to contain nearly twenty secret drawers.

An important sale was that at Sotheby's on February 17th, when a number of valuable lots belonging to Sir John Dashwood, Bart., were auctioned. Much attention was attracted by a Kang-He famille-verte vase, 28 in. high, having eight shaped panels painted with birds, animals, and utensils. This piece fell to a bid of £4,600. The succeeding lot, another vase (with cover), of the same period and genus, 251 in. high, went for £190. A porphyry oval vase and cover, boldly carved with masks and scroll-work-an item of markedly decorative valuemeasuring 33 in. wide, 21 in. high, realised £180; while £470 purchased a pair of wooden side-tables, the legs carved with acanthus foliage, and terminating in four open scroll supports, and bearing masks and other ornament on various parts of the structure; £420, a set of ten Chippendale chairs; 490 apiece, two pairs of Chippendale easy chairs, and £70 another pair; £54, a Chippendale settee, 3 ft. 4 in. long; £210, a commode, 3 ft. $3\frac{1}{2}$ in. long, of the same period; and £54, a ditto state bed, with mahogany reeded posts and an elaborate cornice. A muniment chest, covered with brown leather and mounted with elaborate brass hinges, strapwork, and lockplates (the Royal Crown being repeated many times), on a Chippendale stand, 4 ft. 6 in. long, netted £85; two Sheraton satinwood cabinets, 3 ft. 9 in. wide, 6 ft. 10 in. high, £165 and £120 respectively; and two Georgian carved mahogany bookcases, inlaid with parquetry, 3 ft. 3 in. wide, 8 ft. 6 in. high, £130 the pair.

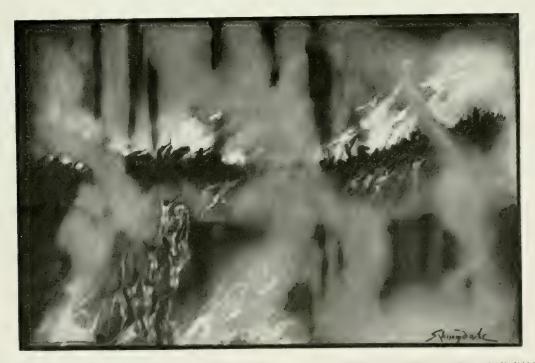
(Reports of other sales unavoidably held over.)



Early English Water-Colours

TAKEN as a whole, the last annual exhibition of old water-colours held at Messrs. Thos. Agnew & Sons' Galleries (43, Old Bond Street, W.) was not on a par with its recent forerunners. There was a plethora of "Copley Fieldings," for instance, good enough drawings in their way, but hardly fine enough to warrant the places of honour which some of them occupied; and had it not been for the brilliant Cookham, by P. de Wint (a colour reproduction of which appeared in The CONNOISSEUR, February, 1919), A Ruined Tower-red against a blue sky-by J. S. Cotman (formerly in Mr. F. W. Smith's collection), and some fine Turners, there would have been little to attract attention. The drawings by Turner included the expansive view of Geneva and Mont Blanc from the Lake (circa 1810), a comprehensive work of great delicacy; the magnificent panorama of Yarmouth: Nelson's Monument, which was engraved in

the "England and Wales" series; the sketch, Pallanza, Lago Maggiore (circa 1842), obviously painted with one of his defective brushes, as several hairs are still embedded in the pigments; and the russet-hued Beauport, near Bexhill (circa 1815), engraved by Stadler. Of topical appeal, though far from being his best, was Harewood House, by Girtin, who was also responsible for, inter alia, a deft and charming study of Ruins by a Pond. Francis Towne, who, though not the genius that some suppose, is nevertheless of peculiar interest, was represented by nine landscapes, notably the Ambleside (1786), which, in its lilac shadows and general aspect, had much in common with many more up-to-date water-colours. Another work designed along, what would now be termed, broad principles of decoration, was the strongly handled On the Tesin, near Poleggio, by W. Pars. Other items deserving notice were Le Petit Pont, Paris, by T. S. Boys



"AND ALL THE NATIONS, BURNING RAN THRO' HELL" AT THE BROOK STREET ART GALLERY

CHARGOAL DRAWING BY SILLLA LANGDALL

(1833); Between Chamounts and Martigny, by J. R. Cousins; Pine Hill, Surrey, by Birket Foster; The Marsh, Llanbedr, by E. M. Wimperis (1886); The Death of the Fox, by T. Rowlandson; The Elixir of Love, by G. J. Pinwell (from the Bainbridge sale at Christie's, reported elsewhere in this issue); and the portrait of Cropley, Earl of Shaftesbury, and his Sister, by Daniel Gardner.

Works by the late Claude Shepperson, A.R.A., and by Walter W. Russell, A.R.A.

Lyrical art, when expounded by men such as the late Mr. Shepperson, can be imbued with charming features, which are none the less likely to be popular because they are purely sensuous and make no appeal to the intellect. In his possession of a facile and delicate touch, a feeling for sinuous line, and a refined sense of humour, Mr. Shepperson combined the ideal qualities of a "light" illustrator, and it is certain that, on their account, the public took him to its heart. Many of the quaint conceits which he delighted to portray appeared at the Leicester Galleries (Leicester Square), including pen-and-ink drawings, water-colours, lithographs, and some paintings on glass. Possibly the most charming pen-drawing was The Little Sick Faun, with its underlying note of tenderness; while other items worth mentioning were the water-colours Fantasy (No. 127) and St. Agnes' Eve. Mr. Walter Russell is to oil-paint what Mr. Shepperson was to pen and water-colour, and consequently the former's pictures, which occupied the Hogarth Room, well sustained the lyrical aspect of the display. Attractive colour and a pleasant atmospheric quality marked most of his contributions. Probably the most interesting was also the least dimensionally important—a water-colour of Early Spring, drawn with decision and treated with an eye to the full decorative possibilities of the subject.

Works by Stella Langdale and E. Hesketh Hubbard, R.O.I.

IMAGINATIVE composition, when expressed in terms of sound technique, is sufficiently rare to awaken, in its occasional manifestations, the interest of almost all schools of artistic thought. One of these manifestations occurred recently at the Brook Street Art Gallery (14, Brook Street, W.r), where Miss Stella Langdale exhibited a selection of her work, comprising charcoal and pastel drawings, aquatints, etchings, and statuettes. Of these, the most ordinary were the pastels, but the charcoal compositions in many cases displayed the artist's strongly marked sympathy for the medium, being rendered with a feeling for design, tonal quality, and distinction of theme meriting the heartiest acknowledgment. Some idea of the vividness of Miss Langdale's imagination can be gleaned from the reproduction in these pages of her drawing, "And all the Nations, burning, ran thro" Hell "—an almost apocalyptic vision of tortured humanity racing, writhing, through an inferno of flickering flames and clogging smoke. Even superior to this in some respects was an Illustration to Francis Thompson's "Hound of Heaven," an arrangement of nude feminine figures clustering round a sea-horse in a whirl of water; while "As out of some great Battle," with its veiled Crucified

Form, well deserved the place of honour given to it. Among exhibits executed in other media must be mentioned the design called Arabian Night Fan, with its silhouetted, gold-splashed figures; the aquatint, A Canal, Venice; and the plaster statuettes, which were informed with the same capacity for design which is to be noted in all Miss Langdale's best achievements. The remainder of the gallery was devoted to paintings, etchings, and drawings by Mr. E. Hesketh Hubbard, who, despite the fact that he is not yet out of his "twenties," has contrived widely to familiarise his name as one of the most sincere and conscientious artists of the younger generation. Best of all his contributions to the exhibition was undoubtedly The White Cloud, a painting which, in common with many other items, had been previously exhibited, but which well repaid a renewed inspection. A grey-green landscape with a grey road, lying silent beneath the cloud-form from which the composition derived its title, the sensitive and slightly decorative treatment made this a picture to return to. Other pleasing canvases were Bostock's Circus (here illustrated), a subject frequently affected by Mr. Hubbard, and The Coal Wharf, while, did space permit, there might also be described some etchings and drawings. These, perhaps, were rather on the painstaking side, though there could be no doubt as to their sincerity of purpose and delicacy of handling.-F. G. R.

Walker's Galleries

OF recent exhibitions at Walker's Galleries (118, New Bond Street, W.1), the most important was the fifth annual display of "pastoral" water-colours, which included many drawings possessing both charm and distinction. Three representative and characteristically competent views from the brush of Mr. Gerald Ackermann; A Fan, with a garden motive, by Mr. G. Sheringham; some semi-decorative scenes by Mr. Arthur E. Vokes; a richly coloured Cornfield near Norwich, by Mr. R. Thorne-Waite; and three Italian sketches, executed with his typical dexterity, by Mr. W. Walcot, were particularly notable. A "one-man" show was held in an adjoining room by Mr. W. W. Collins, R.I., whose drawings of Cottage Homes and Heaths of Dorset seemed to be enjoying their usual popularity; while the smallest room was devoted to a display of conscientious etchings by Miss E. Mary Shelley, who also showed some copies of wellknown engravings, which, executed in sepia and Indian ink, bore a startling and, at a short distance, highly deceptive resemblance to their prototypes.

Brussels Art Notes

Jules de Bruycker's exhibition of his works at the Galeries Giroux has provided the outstanding feature in the artistic life of Brussels lately. This artist had not previously found an opportunity to display a collection of his complex and varied productions to the public. A resident of Ghent, and having revealed himself but little prior to 1914, Jules de Bruycker stayed in London during the period of the war. Artistically, he owes much to Frank Brangwyn, who welcomed his début and aided him in resuming and pursuing his work. Some of de Bruycker's most beautiful engravings were executed and printed in London, appearing at exhibitions organised

by M. Paul Lambotte in England, France, Spain, Holland, and at those initiated in Norway by Commandant de Gerlache They immediately arrested the attention of connoisseurs, and examples were promptly acquired by many collectors. Since his return to Belgium, at



"BOSTOCK'S CIRCUS" BY E. HESKETH HUBBARD, R.O.I.
AT THE BROOK STREET ART GALLERY

the beginning of 1919, de Bruycker has lived in Ghent, following methods, of expression which are becoming increasingly individual and significant. By temperament, this engraver is evidently a spiritual descendant of the Breughels and Jerome Bosch, for, while he does not in any way copy or imitate them, one feels de Bruycker's imagination to be of a similar order, in those compositions wherein he mingles, so curiously, the pathetic and the burlesque, employing personifications and symbolisations of the most eloquent nature. The etchings inspired by the war, with their suggestion of movement, their judiciously distributed masses, and their stylisations, by which were imparted to the enemy the movements of malevolent insects, are among the most striking imaginative essays of this era. If one adds to these intellectual and plastic gifts a nervous assurance of line, a zest in the opposition of values, and a sense, never at fault, of grandeur of effect, one recognises that in J. de Bruycker exists one of the most original and perfect of contemporary engravers and designers.-P. L.

The St. George's Gallery

The St. George's Gallery (32a, George Street, Hanover Square, W.I) is the latest addition to the list of London art institutions. The first two exhibitions consisted of "one-man" shows by Messrs. H. Davis Richter and Alfred Wolmark.

British Antique Dealers' Association

THE Annual General Meeting of the Association will be held on Thursday, May 25th, to be followed, in the evening of the same day, by a dinner. On Friday, the 26th, the visit to Penshurst, arranged last year and unavoidably postponed by reason of the strike, will take place. Members can bring lady and gentlemen visitors to the dinner and the visit to Penshurst. Key Industries Bill.—The Council considered that representation should be made to the Board of Trade to see that antiques were not affected in any way by this Bill, and the following assurance was given through one of the Association's Parliamentary friends:-" The conditions precedent to the making of an Order applying Part II. of the Safeguarding of Industries Act to any class or description of goods manufactured in any country, are such as to make the applicability of any such Order to antique works years old, extremely doubter. The Berry of Italian in the undesirability of including by implication in any Order articles of the kind referred to, and all practicable precautions will be taken when Orders are being made

to safeguard the position of genuine antiques." The Council thought it would be more satisfactory to see the Minister of the Board of Trade, and therefore a deputation, consisting of the President (Mr. Frederick]. Parsons), Vice-President (Mr. Frank Partridge), Hon. Treasurer (Mr. Harry Simmons), Mr. J. Rochelle Thomas and Mr. C. A. Law (Past-Presidents), and Mr. T. Livingstone Baily (Hon. Secretary), was arranged to meet Mr. Ashley, the official responsible for the carrying out of the measures of the Key Industries Bill, at Whitehall, on Monday. March 6th. The views of the British Antique Dealers' Association were clearly put forward by the President, who was ably supported by the other members of the deputation. From the sympathetic reception and assurances received, the deputation considers the result of the interview to be eminently satisfactory, and members may rest assured that no duties levied for the protection of trades or labour brought into unfair competition with the impoverished Continent will affect genuine antiques. Benevolent Fund .-- At a recent meeting, the Council passed a resolution recommending members to establish a Benevolent Fund in connection with the Association. The recommendation will come before members at the Annual Meeting.

The London Library

THROUGH Dr. Hagberg Wright, the Librarian, a very extensive collection of engraved portraits and views has come into the possession of the London Library. As the collection is in process of being sorted and arranged, it is quite impossible to state the number of engravings, but a conservative estimate places the total approaching 50,000. The historical section especially is well represented, consisting of English and foreign royalty, statesmen, and naval and military commanders; and among the views, those relating to London form no inconsiderable portion. The collection does not contain those rare mezzotint portraits so sought after by the collectors of to-day, but it has many curious and private unpublished plates of family interest that are not to be found in the British Museum. The arrangement and classification of so extensive a collection will take considerable time, and this has been placed in the hands of Mr. Harvey (6, St. James's Street), who has also been entrusted (it may be incidentally mentioned; with the piecemeal disposal of the well-known William Salt collection of English royal portraits, an account of which was given in The Connoisseur, January, 1921.

Our Plates

In The Connoissfur for December last there was reproduced in colour a fine life-size portrait in oils of John Mortlock (1755-1816), the well-known Cambridge banker. The frontispiece to the present issue, representing his wife with her eldest son, is taken from a painting of similar dimensions, and executed by the same artist, i.e., John Downman, who painted several portraits of the Mortlock family. Mrs. John Mortlock (née Elizabeth Mary Harrison) was born in July, 1756, and baptised March 5th, 1758. By her marriage (October 3rd, 1776), she had nine children, the eldest of whom, John Cheetham Mortlock, is here depicted as an infant. He was born August 12th, 1777, and baptised October 9th, 1778. James Baynes, whose water-colour study of a Bridge and Stream forms the subject of another plate, was born at Kirkby Lonsdale in 1766, and became a pupil of George Romney. He exhibited a number of works at the Royal Academy and other London galleries between 1796 and 1837, his death taking place during the latter year. Although it must be regretted that the subject of the portrait by L. Toqué, painted in 1741, has not been identified, the work itself is of so distinctive a character as to need no "bush" in the nature of literary or historic interest. Toqué is, unfortunately, but little known in England, although his name is familiar to French ears; but our reproduction will show, to those unaware of him, that here is an artist meriting widespread recognition. The original picture, belonging to Mr. E. Peter Jones, has been exhibited at the Burlington Fine Arts Club. A composition of what may be termed a speculative character (used in its artistic sense) is The Decapitation of St. John the Baptist, in the possession of Major E. M. Conolly, of Castletown, Celbridge, Co. Kildare, and now on loan to the National Gallery of Ireland. For the last century it has been attributed in the owner's family to Giorgione, but the latest expressed opinion ascribes it to the hand of Dosso Dossi. The Nativity is the central compartment of the altar-piece painted by Romanino in 1525 for the high-altar of the church of Sant' Alessandro at Brescia, where it rested until 1785. It was purchased in 1857 for the National Gallery from the Averoldi family, one of whom was its first lay owner. The plate of certain Central Asian fabrics accompanies Major Hartley Clark's article on the subject.

Messrs. Vicars Brothers

It is interesting to note that, consequent on the death of his brother, the late Mr. Frank Vicars, Mr. Lovell William Vicars has taken into partnership Mr. John Major, who was for twenty years with Messrs. Thos. Agnew & Sons, and Mr. Herbert P. Vicars, son of the late Mr. Edward Hazell Vicars. The business will still be carried on in the name of Vicars Brothers (12, Old Bond Street, W.1).

A New Departure in Wedgwood Ware

THE charm of pottery is dependent upon two cardinal factors—the beauty of its design and the technical

perfection of the vehicle in which it is embodied. One of the finest of these vehicles is the cream ware, which originated in Staffordshire towards the end of the first quarter of the eighteenth century, and during the next forty or fifty years was gradually improved and perfected. Its final development was brought about by Josiah Wedgwood, and his perfected achievement, rechristened under its now well-known name of "Queen's Ware," was considered worthy of the tables of princes and nobles. Under Wedgwood's inspiration it appeared in many beautiful guises, individual examples of which are among the most-prized treasures in collectors' cabinets, and now the successors of the great potter—the present heads of the firm of Messrs. Josiah Wedgwood & Sons-have emulated the triumphs of their predecessor by bringing out a new series of designs in the ware which vie in artistry and workmanship with anything that has been produced in it. These designs have been made by the well-known French artist, M. Paul Follet, and are known as the "Pomona" series. Their principal motif is derived from the fruit and foliage of apple and pear trees. Bold and finely proportioned pieces are adorned with conventionalised representations of fruits and leaves wrought into symmetrical and happily arranged decorations. The latter are especially appropriate to the large fruit bowls, but accorded free treatment and conventionalised out of all suspicion of mechanical imitativeness, they also furnish apposite adornment to the larger vases, centrepieces, tall, broadly based candlesticks, and other dinner-table pieces on which they appear. These adornments are boldly modelled and each part of them applied separately by hand, a method which ensures an absence of that mechanical and rigid appearance which is too often apparent in machine-made wares. The tone of the "Queen's Ware" pieces is delightfully sympathetic. Apparently white, one finds on close analysis that it is really a tender cream, tinged almost imperceptibly with green. For those who like a stronger contrast against the white napery of the table, the pieces are also made in black basalt, and the tall, graceful candlesticks, heavily weighted at the bottom, are admirably formed for adaptation into electroliers. M. Paul Follet has also designed a number of original and tasteful tea and dinner services, the motives of the decoration being taken from red-currant and other blossoms, which are painted in festoons, or combined with a trellis-work effect. Great novelty is shown in the shapes of various of the pieces, the teapots being devoid of the easily broken spouts, an ingeniously shaped lip projecting only a short distance being substituted. The lids are cleverly fitted with a shield to prevent the liquid coming out through the top, no matter how much the pot may be tilted; while dishes and jugs are fashioned for utilitarian ends, which do not mitigate the artistry of their form.

Artistic Principles applied to Porcelain

The proprietors of the Royal Worcester Porcelain Co. are at present engaged in producing work which, probably all unconsciously, embodies on china colour-schemes formulated on principles which many of the famous English eighteenth-century painters deliberately adopted in their pictures. In a large number of Constable's

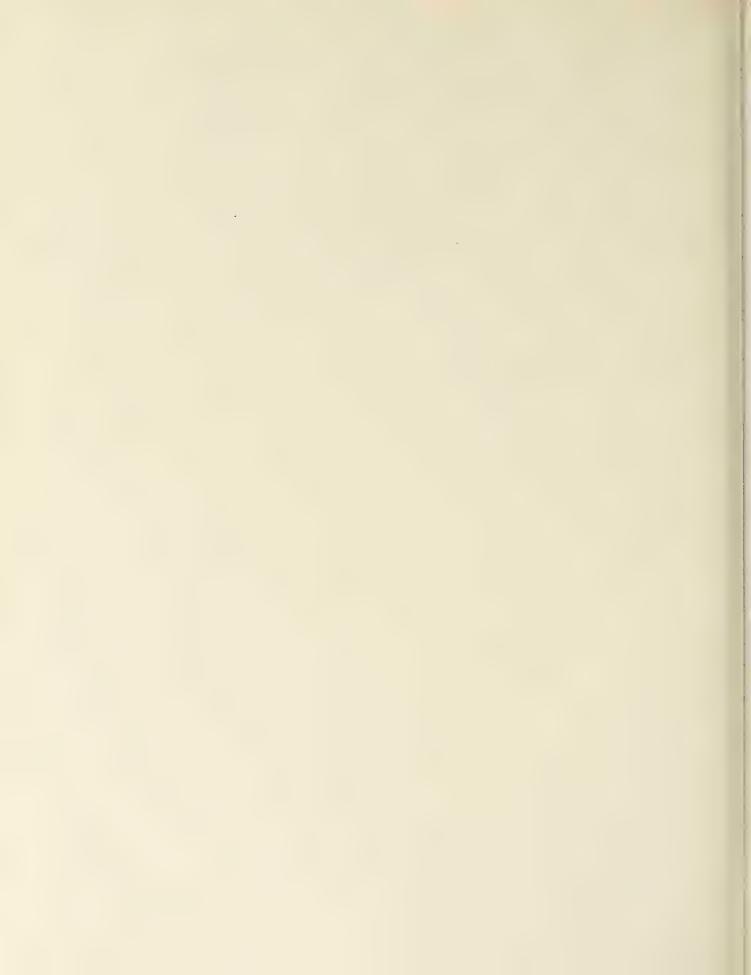


THE NATIVITY

BY ROMANINO

In the National Gallery





and Morland's landscapes, and many of Turner's pictures, one sees a touch of red introduced, perhaps under the guise of a man's jacket or a ship's buoy, so as to give excuse for its presence, but nevertheless intended simply to act as a foil to emphasise and give value to the adjacent masses of green. One can detect the same artifice with other artists in other colours, and, indeed, it occurs frequently in every form of pictorial art. The Worcester Company have employed the same idea in regard to porcelain. Here, of course, no excuse is necessary for the introduction of apparently extraneous colour, but, though possessing this freedom, potters do not frequently take advantage of it, and are content for the most part with the contrasts afforded of strong masses of colour placed in juxtaposition. In some of the most beautiful of the Worcester pieces, these contrasts are now assisted by the introduction of small jewel-like pieces of enamel, scarcely larger than pin-heads, which, arranged sparingly and appositely in borderings or other portions of the pattern, serve to accent and give value to the colourmasses against which they are placed. The device is relatively as effective on china as it was in the work of the old masters, and imparts that additional touch requisite to transform a pleasing piece of craftsmanship into a work of art. The beautiful colours on what is, technically speaking, perhaps one of the most perfect china bodies in existence, give an exquisite and dainty effect, however bold and striking are the actual contrasts. Some of the favourite hues are the famous Chinese powderblue, calibash yellow, a tone of red suggesting Oriental lacquer, and a lustrous ivory black, which, used in conjunction with gold or bright tones of colour, have a deep and rich effect. Colours, however, must be to some extent subordinate to climate. In Britain, some of the quieter tones enlivened by gold are preferred; while in the South American climate the taste is more for pure primary colours, unrelieved by enrichments of gold, which the bright sunlight seems to render unnecessary.

Manchester Whitworth Institute

Mr. G. P. Dudley Walhs, M.A., F.S.A., has been appointed Curator of the Manchester Whitworth Institute in succession to Mr. Robert Bateman.

Durban Municipal Art Gallery

It is a curious fact that the Durban Art Gallery has principally benefited during the last two years by the gifts of a benefactor who has no connection with South Africa. He realises, however, that South African art is yet in its infancy, and hopes that the presentations thus made may exercise a beneficial influence over its development. The donor's interest in Durban commenced in 1919, when he offered a collection of Chinese porcelain, specially purchased in China, to the gallery. The latest gifts are diverse in nature. They include pictures and drawings by Joachim Patinir, W. Croos, J. J. Van Goyen, Dusart, A. Van de Velde, J. D. de Heem, Constable, Downman, J. C. Domergue, Ravier, L. Tanquerey, Wilkie, Cattermole, Harpignies, P. Laurens, and Raemaekers; etchings and drypoints by Dürer, Rembrandt, Whistler, Seymour Haden, Rodin, Legros, D. Y. Cameron, E. Lumsden, A. Zorn, A. Lepère, and Degas; lithographs

by Rodin Carrier and Steinen and A. Lander S. Brangwan and V. Urushin. A superior of Lander Memmer and Cardet against the Laboratory and Cardet against the Laboratory of Chinese porcelain, including examples of the Sung, Ming, and Kang-He periods.

Obituaries (January to March)

Among the many deaths which occurred in January was that, at Tunbridge Wells, of Mr. E. Arthur Rowe, the water-colour painter. Mr. Rowe, whose first appearance at the Royal Academy was in 1885, specialised in garden and flower pieces of an attractive order. His last "one-man" exhibition, a critical review of which was given in The Connoisseur, April, 1921, was held at the Greatorex Gallery rather more than a year ago. The well-known sculptor, Stephan Sinding, who died at Paris from influenza on January 23rd, was born at Recros in 1846, studied under Wolf at Berlin, and also at Rome. Eventually settling in Denmark, Sinding married, and became naturalised in that country. Prior to this, he had already attracted the attention of continental connoisseurs with his Une femme barbare enlevant du combat son fils mort, exhibited while the sculptor was still in Rome. Among other important works executed by Sinding at various times were Deux êtres humains; La prisonnière allaitant son enfant (Grand Prix, Paris, 1899); the statues of Ibsen and Bjærnson, before the National Theatre at Christiania; and L'Offrande-Norway's gift to France. Mr. John Butler Yeats, whose death was announced in New York on February 3rd, was born at Tullylish, and received part of his education at Trinity College, Dublin, where he took his B.A. Called to the Irish Bar, Mr. Yeats never practised, but came to London, where he studied art at the Royal Academy and Slade Schools. A very occasional exhibitor at Burlington House, his portraits were far better known at the Royal Hibernian Academy, of which he was a member. In addition to executing book illustrations, he himself wrote many essays which won him the applause of literary critics. Messrs. W. B. Yeats, the writer and poet, and " Jack" Butler Yeats, R.H.A., are his sons. A sincere artist and a popular man has been lost in the person of Mr. Enoch Ward, the painter and illustrator, who died at Hampton Wick, Middlesex, on February 13th. Born at Parkgate, near Rotherham, in 1859, Mr. Ward was taken by his parents to Chicago about 1870, but returned to England ten years later. Thereafter, he studied art at South Kensington, and also spent six months in Paris. In 1897, his first Royal Academy work (The Castle of Thun) was hung, his election to the Royal Society of British Artists taking place about the same period. In addition to his landscapes and views, Mr. Ward was also well known as an illustrator, being for a long time on the staff of Black and White, in addition to having drawn for various other well-known magazines. Laken ill while hanging exhibits at the Paisley Art Exhibition, Mr. J. Campbell Mitchell succumbed at Corstorphine, Edinburgh, on February 17th. Born at Campbeltown, Argyllshire, in 1865, Mr. Mitchell was educated at the local grammar-school, and was for a short time in a lawyer's office. In 1884, however, he went to Edinburgh, entering the School of Art, and exhibiting his first picture at the RSA a year later

Subsequently, he studied under Benjamin Constant in Paris, and, on his return, in the Life School of the Scottish Academy. Elected an associate of the Royal Scottish Academy in 1904, he had to wait until 1919 to attain full membership of that body. Although he executed some figure compositions early in life, he mainly devoted himself to landscape of the spacious variety, his broad and sentient treatment of which revealed distinct talent. Examples of his work are in several Scottish, provincial, colonial, and continental galleries. Another death to take place in February was that of M. Paul Durand-Ruel, the well-known Paris dealer. Born in 1832, he will be remembered as the bulwark of French Impression, as the convinced supporter of the Impressionists at a time when their works were utterly unsaleable, and as the friend and helper of Degas. Lady Feodora Gleichen, who died on February 22nd, was well known as a sculptress. Eldest daughter of the late Vice-Admiral Prince Victor of Hohenlohe-Langenburg, by a great-granddaughter of the first Marquess of Hertford, Lady Feodora Georgina Maud Gleichen was born December 20th, 1861, being educated at the "Slade" and University College under Legros. An honorary member of both the Royal Institute of Painters in Water-Colours and the Royal Society of Painter-Etchers, she had exhibited at the Royal Academy and other London galleries. Her first contribution to the Royal Academy was made in 1892 with a marble bust of her father, and she also executed, at various times, a number of commissions of a public character both in England, Canada, and Cairo. In 1900 was conferred on her the bronze medal for sculpture at the Paris Exhibition, while she was responsible for modelling the statuette of Pax Victrix, presented to their Majesties the King and Queen by the Maharaja Scindia of Gwalior, July 2nd, 1920. An illustration and description of this pleasing piece appeared in The Connoisseur, November, 1920. An erstwhile familiar figure at the Royal Institute private views passed away in Mr. Bernard Walter Evans, the well-known landscapist, who died at Bedford Park on February 26th. Born at Wolverhampton, December 26th, 1843, he was the second son of Walter Evans, who was associated with Pugin in the Gothic revival, and was also a cousin of George Eliot. Having studied painting since seven years of age under Samuel Lines, of Birmingham, Mr. Bernard Evans came to London at the age of twenty-one, and commenced to exhibit in 1871, when his work, A Lane at Ealing: Going to the Meet, was hung at the Royal Academy. Some of his earlier work appeared at the R.H.A., but being elected R.I. (1888) and R.B.A., he largely confined the London exhibition of his work to the former body from 1886 onwards, although he also contributed to provincial galleries like Liverpool, and was selected to represent British art at the Paris Exhibition, and at St. Louis (1903-4). Originator of the City of London Society of Artists, he is represented at South Kensington, Bradford, Sydney, and Melbourne. A few years ago, Mr. Evans, by reason of his age, became an honorary retired member of the R.I. A landscape painter possessing distinctive talent, his work deserves, in many cases, to be grouped with the productions of Wimperis and others of his well-known erstwhile colleagues of the Institute. In March there passed away, at the age of fifty-seven, Mr. Wilhelm Baumer, the Swiss painter, who is best known by the Landsgemeinde fresco in the Swiss Upper House, which was completed from the designs of Albert Welti, his master; and Mr. John E. Sutcliffe, who had been a fairly regular exhibitor at the leading London galleries since 1900. His first Academy picture, After a Day of Toil, was hung in 1904, while he was elected to the R.O.I. about two years ago. Born at Accrington, 1876, Mr. Sutcliffe was in early life apprenticed to an engraver, subsequently secured a scholarship at South Kensington, and was well known as an illustrator.

Military Badge Collectors' Society

It may interest some readers to know that a society is in existence under the above title. It aims at assisting collectors of badges in every practical manner, and at cultivating the study of uniforms, badges, and other related subjects. A manuscript magazine is compiled and circulated among members quarterly, and there is no entrance fee or subscription, financial liability being confined to postal remuneration. The founder and Hon. Corresponding Secretary of the Society is Capt. Philippe Durand, late 7th (Blythswood) Batt. The H.L.I., 88, Holmlea Road, Cathcart, Glasgow.

Sunderland Public Art Gallery

An important collection of paintings by the Hon. John Collier has recently been exhibited at the above-mentioned gallery. In addition to such familiar subject-pictures as the Sentence of Death, Mariage de Convenance. The Cheat, or The Last Voyage of Henry Hudson, were displayed several portraits, landscapes, and a series of Egyptian studies. The last-named were specially lent in order to enhance in the public interest the Egyptian antiquities which, excavated by Professor Flinders Petrie at Sedment, have been secured for Sunderland through the good offices of Sir James Marr, Bart., C.B.E.

Some Memories of a London Street

It is not easy to believe, without visual evidence of the fact, that, concealed behind the frontage of one of the largest furnishing and warehousing firms in the London area, there still exist portions of the old military structure which, labelled "Life Guards' Stables," figures so conspicuously in Horwood's map of the Baker Street district (published January 23rd, 1794). In bygone days, the neighbourhood bore an obviously military appearance, for the Portman barracks were situated near by; but these were demolished about 1860 in favour of Granville Place, and so the old stables and harness rooms alluded to above now alone remain to testify to the past. Some traces of them are still perceptible in part of the great block of buildings which, stretching from Gloucester Place to Baker Street in the one direction, and from Dorset Street to King Street in the other, is now almost entirely under the control of Messrs. Druce & Co., Ltd. (Baker Street, W.I), who have just celebrated their hundredth year of trading. Not all these buildings trace their origin to the barracks, however, although some of the concerns which they formerly housed were conducted in parts of the old structure, the histories of the various portions affording some curious contrasts. Here, for instance, was the

well-known Baker Street Bazaar, once the home of "Mme. Tussaud's," while the Smithfield Club Cattle Show was held in the block between 1841 and 1861. The Portman Rooms possess associations of their own. while the Druce case barely needs alluding to. Enough has been written, however, to demonstrate the fact that most heterogeneous memories cluster together under what is now practically one roof. A fresh note of interest has recently been added by the erection in one of Messrs. Druce's galleries of a fine old oak room with Elizabethan details, which was rescued after centuries of neglect and carefully restored before being translated to its new home; while such of the remainder of these and adjacent premises as are not devoted to the display of modern furniture of good craftsmanship and design, are now given up to the firm's extensive warehousing connexion.

Royal Amateur Art Exhibition

THE Marchioness of Sligo took the chair as President at the first Committee Meeting of the Royal Amateur Art Exhibition for 1922, held on February 15th. The exhibition will be held at 27, Grosvenor Square, W.I, by kind permission of Mrs. Fleming, from May 15th to 17th, the private view being on May 14th. All enquiries should be addressed to the Hon. Secretary, the Hon. Lady Mallet, 43, Cadogan Gardens, S.W.I. The Loan Section will consist of drawings and designs by Lady Diana Beauclerk, of Cloisonné enamels, and of antique salt-cellars. Anyone possessing any of these, and being willing to lend them, should communicate with the Hon. Sybil Legh, Artillery Mansions, Victoria Street, Westminster, S.W.1. From the response already received, the exhibition is sure to be unusually interesting, especially in the matter of Lady Diana Beauclerk's drawings and designs. Mrs. Lascelles, of Woolbeding, sends many of these beautiful and delicate works. The antique saltcellars will be of all materials-pewter, copper, silver, gold, glass, china and earthenware. In the Loan Exhibition there will be a special section of exquisite needlework executed by ladies in France.

Wilberforce House, Hull

MR. T. SHEPPARD, M.Sc., the Curator of the Hull Museum, has issued an interesting little pamphlet (price 1d.) concerning the history and contents of Wilberforce House, the birthplace of the celebrated abolitionist. Built for the Lister family circa 1590, Charles I. was entertained within these walls in 1639, while Andrew Marvell was probably very familiar with the house. Many relics of Wilberforce are now enshrined there, but the most important possession is undoubtedly the fine carved oak overmantel bearing the arms of Sir John Lister, which, after being removed to Markinton Hall, another possession of the Wilberforce family, was restored to its original position in 1915, largely owing to the public-spirited munificence of Alderman W. H. Cockerline. An illustration of this fine piece appeared in THE CONNOISSEUR, October, 1915.

Additions to the Victoria and Albert Museum

In the year 1910, the late Captain H. B. Murray bequeathed to the Museum a small collection of works of art together with a considerable sum of money, the

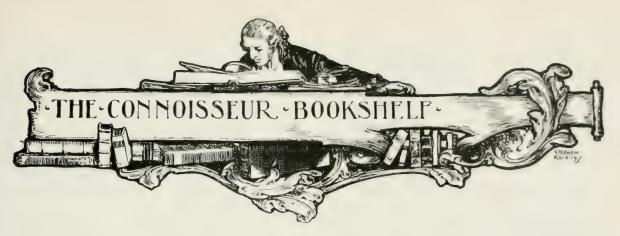
meanic from which was to be do obe, to find to the collection. In these days of necessary State economy, the importance of a money bequest of this character can hardly be over estimated. At the let, it will when private collections are everywhere being dispersed and opportunities of buying unique objects at reasonable prices are daily occurring, restriction of purchase grants is more than ever regrettable. Authorities responsible for the upkeep of these collections find themselves powerless in the face of opportunities which can never again recur. and it is hardly too much to say that a money bequest providing a steady recurring income is the most valuable gift that can be made to a National Museum 13re income of the Murray fund has been devoted mainly to securing first-rate pieces of German or Netherlandish origin. The whole collection has now been arranged in Room 106 and on the adjoining staircase, and presents a really remarkable series of important objects. Principal among these are (in Room 106) a Flemish tapestry, woven in wools and gold thread, showing scenes from the Passion and Resurrection-this remarkable tapestry dates from the first half of the fifteenth century, and was formerly in the possession of Lord Willoughby de Broke; the two kneeling angels in limewood by Riemenschneider, and the small group of the Lamentation in the same material, belonging to the first half of the sixteenth century-these were acquired in 1912; the large fifteenth-century figure of St. George; a fine silvergilt casket by Gottlieb Mentzel; a jewelled casket of silvered brass and gilt copper of the sixteenth century, acquired in 1913; specimens of the work of most of the better known German porcelain factories of the eighteenth century; prints and drawings, ecclesiastical plate, jewellery, miniatures, and other works of art of great interest. The following are the more important of the additions made in recent years :- A rare porcelain group from Fulda, another from Nymphenburg, and part of a Meissen dinner service, all three of which exemplify the German rococo spirit at its best, and strengthen a part of the collections which was hitherto weak. Beside these is a series of superb designs in water-colour by Virgil Solis (1514-1562) for the ornamentation of fans, powder-flasks, dagger-sheaths, etc.; prints of engraved ornament of similar date by Zahn, Flindt, and other engravers working in the "dotted" manner; also a fine copy of the Biblia Pauperum (Netherlandish, fifteenth century), one of the most notable of the early sets of woodcuts, popularly known as "block books." The window lighting the staircase leading up to Room 106 is filled with panels of stained glass, including a series of portraits and heraldry of the Emperor Maximilian I, and his family. These were made in Flanders about 1496, and were formerly in the Chapel of the Holy Blood at Bruges. On the same staircase is a remarkable embroidered hanging from the Tyrol, representing the symbolical legend of the Chase of the Unicorn. Also on this staircase is a Flemish tapestry of the latter part of the seventeenth century, with a rustic scene after a design by Teniers, woven by D. Leymers at Brussels. Peside this is a panel of lacis, or darned netting, added to the collection by Lady Wyndham Murray, representing the Crucifixion, and bearing the date 1583. The Museum has received another generous gift, through the National Art Collections

Fund, from Mr. Henry Oppenheimer, in the form of an Italian maiolica plate of the finest period. The plate is painted by the master, Nicola da Urbino (also known as Nicola Pellipario), painter of the celebrated service in the Correr Museum, Venice, and of that made for Isabella d'Este; it belongs to the same set, with a shield of arms which has not been identified, as another with subject of Perseus and Andromeda, already in the Museum (in the Salting Bequest). The subject of the plate is the metamorphosis of Callisto, in which the influence of certain Florentine prints with hunting subjects is discernible. In the background is a mountainous landscape with a sunset sky painted in the luminous tones which are characteristic of this master. The date is probably about 1520-1525—that is, a little later than his migration from Castel Durante to Urbino, where he founded the great Fontana workshop. The work of his early period, to which the plate belongs, ranks as the highest achievement of the pictorial or istoriato school of maiolica-painting. This piece was purchased by Mr. Oppenheimer especially for presentation to the Museum, in which it was once before exhibited as a loan from Mr. G. H. Morland, in the special exhibition of 1862. The Victoria and Albert Museum owes the greater part of its collection of Japanese and Chinese lacquer to the generosity of private donors, and in particular to the late Mr. George Salting, the late Mr. W. C. Alexander, and the Misses Alexander. It has recently received other valuable accessions by way of gift, and these are now on exhibition in Room 41 of the Museum, which has also been so rearranged as to afford a better opportunity than formerly existed for the close inspection of objects of this class. It has, for some time, been a matter for regret that the large private collections in this country, made while it was still possible to purchase freely in Japan, have gradually been dispersed without substantial representation of this beautiful but moribund art being secured for the national collections. The limited funds at the disposal of the Museum have been necessarily devoted as far as possible to filling gaps, especially in the series of exhibits illustrating British artistic handicrafts. Gifts, therefore, supplying this deficiency in a branch of Oriental art which is not only of historic and technical interest, but of real value from the point of view of design, have been most welcome, and it is hoped that further support of this kind may still be forthcoming. The very important collection of Japanese art made by the late Mr. Michael Tomkinson, of Kidderminster, has been dispersed; a report of the sale of the first portion appeared in The Connoisseur for February last. The members of Mr. Tomkinson's family very generously supplied a fund with which the Museum was able to secure some exceptionally good specimens of lacquer which are now exhibited as a memorial of his interest in and services to the study of the subject.

The Burdett-Coutts Library at Sotheby's

The many rarities contained in it should cause the Burdett-Coutts Library sale, which is to be held by Messrs. Sotheby, Wilkinson & Hodge (34 and 35, New Bond Street, W.I) on May 15th, 16th, and 17th, to be attended by an unusually large and enthusiastic

concourse of bidders. The section devoted to Dickens is in itself sufficiently remarkable to render the occasion notable. The dispersal of a series of upwards of 600 autograph letters (circa 1841-66) mainly sent to the Baroness Burdett-Coutts; of numerous presentation copies of the novelist's works; and, most important, of the original MS, of The Haunted Man, will prove a landmark even in the vast field of Dickensian lore. At the same time, the interest of the sale is very far from being limited to items of this nature. The two celebrated copies of the Shakespeare 1st folio which will be offered will certainly take a very high place in the proceedings. One of them is that purchased by the Baroness at the Daniel sale in 1864 for £716 2s.—a figure which at that time represented a record. The other copy was acquired circa 1650 by Ralph Sheldon, of Weston Manor House, Long Compton, and bears the Sheldon arms on its binding. At the Sheldon sale in 1781, it was purchased by a bookseller, with two other unnamed volumes, for what now seems the ridiculously low price of 44s.! Other Shakespeare items are a 1st edition of the Poems (£44 in the Daniel sale, 1864); and a casket carved with Shakespearean decoration by William Perry in 1866. This casket, which was made to contain the "Daniel" 1st folio, and the Poems alluded to previously, was made from a portion of Herne's oak presented by Queen Victoria to the Baroness (then Miss) Burdett-Coutts when the old tree fell in 1863. Collectors of another type will be attracted by the celebrated Janina MSS .the collection of Greek Biblical and other manuscripts brought by the Baroness from Albania in 1870-1-which include, inter alia, important New Testament codices of the twelfth century. Also must be mentioned a large collection of drawings, engravings, and printed matter, dating from about the middle of the eighteenth century, and illustrative of the English theatre. In this appears a head of Garrick, by Gainsborough, in red and black chalks, and drawings by Dighton, Cotes, and Zoffany. It is impossible to allude to more than a tithe of the books and manuscripts of particular note. A more or less random glance through the catalogue reveals the presence of a fine copy of Audubon's Birds of America, with 448 plates by R. Havell (including 13 in two states), specially selected by the engraver for his father, who was an intimate friend of Audubon; an extensively grangerised Coffee Houses of London-that portion of Timbs's book on Clubs and Club Life in London referring to coffee houses, enlarged to seven volumes; a collection of De Bry's Voyages to America and India; a copy of the 7th impression (1494) of the Columbus letter, De Insulis in Mari Indico nuper inventis (Carolus Verardus); Garrick's autograph epitaph on Hogarth; the MS. of Oliver Wendell Holmes's poem, Our Fathers' Land; and a copy of Milton's Poems (1645), which belonged to Alexander Pope, and bears notes in his autograph. "Pope," said Dr. Johnson, "first learned to write by imitating printed books; a species of penmanship in which he retained great excellence through his whole life." An early example of this penmanship will appear at the sale in the form of a MS. First Copy of the Pastoralls, written by Pope when a boy (ætatis 16), in imitation of italic and Roman type. It was originally in the collection of Jonathan Richardson.



"English Goldsmiths and their Marks," by Sir Charles J. Jackson, F.S.A. Second Edition, revised and enlarged. (Macmillan & Co., Ltd. £5 5s. net)

EVERY important piece of gold or silver plate now manufactured in the British Isles should bear three marks. The first guarantees its purity, the second shows the year in which it was made, and the third denotes who was its maker. Sir Charles J. Jackson, in the second and greatly enlarged edition of his monumental work, records the origin and history of these various marks, gives elaborate tables showing the changes which have occurred in them and their exact signification, and has accumulated a catalogue of makers' marks of different periods so full and comprehensive as to place his book in this respect almost beyond the hope of rivalry. One of the most valuable features of the book is the clarity and exactitude with which all the marks are illustrated. They are reproduced, not from drawings, but from actual pieces on which they are stamped, and are thus given in what is practically facsimile. The importance of this point will be appreciated when it is remembered that only a slight inaccuracy in the delineation of a dateletter may cause it to be mistaken for one of an altogether different period. This has been a fruitful source of mistakes in the past, but reference to the present volume, instead of to earlier and less accurately illustrated books, should almost eliminate it for the future. In his present edition Sir Charles has added to the eleven thousand makers' marks, recorded in his first issue, over two thousand fresh ones, more than six hundred of which belong to London goldsmiths, while a number of the remainder have been obtained through the inclusion of groups of marks pertaining to Lewes, Colchester, Salisbury, Poole, the Channel Islands, Calcutta, and Jamaica. The tables of date-letters, etc., relating to assay offices still in existence, have been brought up to date, and many of the blanks left in the records of the marks of the earlier years have been filled in, while every portion of the work has been revised and supplemented.

Of the three types of marks mentioned at the commencement of this review, the sterling mark has the earliest origin. It denotes that the piece on which it is stamped is made from metal reaching the sterling or legal standard of purity. This was first established by law in 1300, when it was enacted that no plate should be produced from metal below the prescribed standard, and that all pieces should be submitted for assay to the Warden of the London Goldsmiths' Company, and that those which

passed the test should be stamped with a leopard's head. The sterling standard then fixed for gold plate was 191 carats-in other words, each ounce of gold plate should be composed of 195 carats of gold and 45 carats of baser metal. In 1477 the standard was depreciated to 18 carats, raised in 1575 to 22 carats, an additional standard of 18 carats was permitted in 1798, and in 1854 three further standards were added, so that at the present time gold of the fineness of 9, 12, 15, 18 and 22 carats may be manufactured, the assay mark on each piece showing the number of carats. The silver standard has remained more constant. From 1300 to 1696 a pound of silver plate contained 11 oz. 2 dwts. of pure metal and 18 dwts. of alloy. It was then raised to the Britannia standard (so called from the design of the sterling stamp), in which the alloy was reduced to 10 dwts. But the old standard was restored in 1719, and has remained in use ever since, though goldsmiths are still allowed the option of using the Britannia standard.

The use of makers' marks was made compulsory in 1363, when it was decreed that every master goldsmith should have a mark of his own assigned him, which should be stamped on all plate, after it had been assayed, for which he was responsible. The third of the trio of marks—the date-letter—is the latest in its origin, though in the eyes of the silver collector it is perhaps the most important, for it determines the date of any piece on which it is stamped. The letters of the alphabet from "A" to "U" or "V" are each used for a twelve-month in turn, beginning with May of each year, until the cycle of twenty years is completed, when a fresh alphabet is started, the character of the lettering being changed for each cycle. As over twenty alphabets have been employed since the system was started, some of the characters are apt to resemble one another, which makes one the more grateful for the clearness and precision with which the form of each letter is recorded in Sir Charles Jackson's tables, thus allowing the most minute differentiations to be clearly shown. It is not clearly known when dateletters were first established, the earliest reference to them being contained in a minute of the Goldsmiths' Company of 1560; but they had then been in use for nearly a century, Sir Charles having discovered one piece of plate that bears the date-letter for 1479-80, and another that bears what is probably the date-letter for 1478-9. The earliest hall-mark given by the author is an uncrowned leopard's head on a spoon, in his own collection, ascribed to 1300; this was before the introduction of date letters. Even after this, however, the leopards' heads are important adjuncts for determining the dates of pieces, for their designs were frequently changed, and these variations often enable one to discriminate between two cycles of date-letters which resemble each other. In 1544 a second sterling mark was introduced in the lion passant, which has been continued with the earlier mark up to the present time, with the exception of the high standard period (1697-1719), when the figure of Britannia and a lion's head erased were substituted. In 1784-5 a duty mark was introduced in the form of the reigning monarch's head, which, varying in guise with each succeeding reign, continued until 1890. It should be pointed out, however, that the figure of Britannia, though comparatively rarely used since 1719, is still placed, in lieu of the leopard's head, on all silver which reaches the Britannia standard of fineness. Sir Charles urges the abolishment of this distinction, as modern silver bearing this mark, with the date-letter obliterated, is not unfrequently foisted on the young collector as genuine Queen Anne plate.

Besides London, various provincial towns possessed their own goldsmiths' guilds, nominally under the jurisdiction of the Metropolitan Company, but which in practice stamped the local plate, or, in early days, left its makers to assay it themselves, with very little interference from that body. In 1423 the Government attempted to regularise the system by enacting that touches or assay offices should be established at York, Newcastleupon-Tyne, Lincoln, Norwich, Bristol, Salisbury, and Coventry, whilst Chester apparently already possessed one, under the jurisdiction of its Earl. Each city possessed a distinctive mark of its own, though these marks were not generally used until later times. All the seven touches established in 1423 have now ceased to exist, though, as some of them were abolished as late as 1883, Sir Charles is able to give lengthy tables of their marks and date-letters. That of Chester still flourishes, and in 1773 assay offices were established at Birmingham and Sheffield. In both cities, the former more especially, very large quantities of plate are now stamped. Other towns possessing goldsmiths' guilds also stamped their own plate regardless of Acts of Parliament to the contrary. These comprised Hull, Shrewsbury, Lewes, Leicester, Carlisle, Gateshead, Leeds, King's Lynn, Taunton, Barnstaple, Sherborne, Poole, Salisbury, Coventry, Colchester, and various places in Devon and Cornwall. Few of these towns had large outputs, though in several instances the author has been able to give marks found on two or three pieces; but the very scarcity of such wares makes them of greater attraction to the collector, and so gives the marks an additional interest. The jurisdiction of the London Goldsmiths' Company never extended to Scotland, and the assay offices of that country, and also of Ireland, used marks quite distinct from those of England. Edinburgh, which had two offices (one for the city and one for the Canongate, which formerly was a separate burgh), Glasgow, Aberdeen, Dundee, Elgin, Greenock, Inverness, Montrose, Perth, St. Andrews, Stirling, Wick, and Tain have all marked their own locally manufactured plate, though now the privilege is restricted to the first two cities. Dublin now enjoys a similar monopoly in Ireland, but formerly Cork, Limerick, Belfast, and other places stamped their own wares. The lengthy list of

these towns which either regularly or on occasion marked the plate produced locally will give the reader some idea of the prodigious series of illustrated tables of records which Sir Charles Jackson's work contains, while every series of tables is accompanied by explanatory histories in some cases comprising many pages of letterpress.

Mention has already been made of the exhaustive lists of goldsmiths' marks. These are grouped according to the various towns to which they belong, and an excellent index assists easy reference to the individual marks. One might suggest that in another edition this might be supplemented by an index to the names of goldsmiths.

"Vermeer of Delft," by E. V. Lucas. (Methuen and Co., Ltd. 10s. 6d. net)

THE chief attractions of Mr. Lucas's Vermeer of Delft are afforded by the baker's dozen of photogravure illustrations and the excellent introduction written by Sir Charles J. Holmes. The latter points out some of the salient distinctions between Vermeer's technique and that of Metsu and Terborch, reconstructs his slow, elaborate, but masterly method of handling his work, gives a tentative but convincing chronological arrangement of some of his chief pictures, and tactfully calls attention to beauties in some of the artist's pictures in England that Mr. Lucas has failed adequately to realise. Mr. Lucas himself is perhaps handicapped by his distinguished companionship. He writes as an amateur who can convey his appreciation of Vermeer's work in happy phrase, who has seen most of the artist's pictures, but is able to throw little or no fresh light on either them or their creator. The known facts concerning Vermeer's life are few. He was born in 1632, married when twenty-one, and made a member of the Delft guild of artists in the following year. The only dated picture, known, by him is The Young Courtesan, in the Dresden Gallery, painted when the artist was twenty-four, and executed on a much larger scale than the works ascribed to later dates. It shows the hand of a master painter, but is treated in a lively and forceful manner, which, though fine in itself, does not suggest the subtlety, the beautiful atmospheric gradation, and the perfect naturalness of Vermeer's more characteristic work. The two pictures in the National Gallery are suggested by Sir Charles Holmes as being early examples in his finished style, when the transition was hardly fully perfected. To 1656—the year of The Young Courtesan-and the years immediately following, authorities are inclined to ascribe quite a large proportion of the thirty and odd works generally accepted as authentic examples of the artist. If this is correct, his later years—he lived until 1675—can have resulted in few productions. Mr. Lucas suggests that there are still numerous examples of the artist to be discovered, but one suspects, from the leisured perfection of his work and the ignorance concerning it displayed by the artist's immediate posterity, that his output can only have been small. Matthew Maris worked over twice as long as Vermeer, but, owing to the fastidiousness of his taste, has left scarcely more numerous finished pictures behind him. Vermeer may have been an artist of similar temperament; if so, we have probably discovered the bulk of his achievements.

"The History of Art," by Emile Faure. Vol. I.—
"Ancient Art."
(John Lane. 21s.)

THE first of the four volumes which we are promised of M. Faure's History deals with "Ancient Art" from its earliest manifestations in the mural sculptures and pictures of the Dordogne troglodytes to the decay of the classical tradition during the gradual decline of the Roman Empire in the West. The author looks at his theme from a philosophical standpoint; he is almost less interested in art itself than in the various types of humanity which gave it birth, and devotes the major portion of the present volume to explaining the influences, religious and otherwise, and the conditions of life, which inspired each race to express itself as it did. M. Faure is thus of little value to the student who wants merely

the unvarnished records of schools of artists, with full particulars of their leading masters and the latter's pupils set forth in chronological sequence. The writer is content to give broad though graphic pictures, unencumbered with detail, tracing the results of millenniums of æsthetic effort as exemplified in the history of the various nationalities of ancient times. To religious inspiration M. Faure is inclined to ascribe the wonderful mural paintings of the Dordogne, which, though probably executed over twenty thousand years ago, show a knowledge of animal form and action unsurpassed even in modern art.

The probable submersion, in some gigantic movement of nature, of the race which created them, put an end for the time being to these representations of animal life. When primitive civilisation again emerged from its eclipse, art manifested itself in other ways—in



ELIZABETH VERNON, COUNTESS OF SOUTHAMPTON
(FROM A PORTRAIT AT BOUGHTON, DUKE OF BUCCLEUCH'S
COLLECTION) FROM "QUEEN ELIZABETH'S MAIDS OF HONOUR."
BY VIOLET A. WILSON (JOHN LANE)

the polishing and perfection with rude that we want and in the sec and acter etch to the erection of the stone method dolmens, and cromlechs. Egypt furnishes the first example of a historic civilisation. the progressial development. which can be definitely traced by means of its monuments M. Laure describes Egyptian art as "religious and funerary," the instrument of a theocratic caste who arrested it in its movement of free discovery and stereotyped 115 sculpture into a changeless architectonic frame Chaldean art was more positive than Egyptian, but still conceived on similar idealistic lines. In Assyria the artist expressed himself with far greater realism, and in his records of the chase he shows an almost brutal force and energy. Persia assimilated the qualities of Egypt, Assyria, and

Greece, but it was in the latter country alone that art rose to its highest and fullest expression. M. Faure traces the development of Grecian sculpture, and the philosophy underlying it, from its archaic beginnings to its splendid decline. Etruscan art was akin to that of Greece, and greatly influenced it, but tended to be funereal, violent, and bitter. Rome crushed the germ of Etruscan genius and turned it to materialism, as later on it was to turn the art it absorbed from Greece The Roman genius was disciplined egoistic. hard, and firm; it sought its nutriment outside itself. Its ideal was in the union of its isolated elements in a stiff and hard ensemble. Where Roman art was not utilitarian it became conventional. M. Faure's book is aptly translated by Mr. Walter Pach, whose version reads fluently and easily, while it is well illustrated throughout.

"Since Cezanne," by Clive Bell. (Chatto & Windus. 7s. net)

Mr. Clive Bell unconsciously condemns the Post Impressionist movement—the "first phase" of modernist art, as he would term it-in one of his opening sentences. He tells us that "during this first phase theory has been much to the fore." The saying is true, and indeed might be strengthened. Post-Impressionism with practically all its offshoots is based on theory, can only be explained by theory, and has been forced into public notoriety by writers who, when they condescend to give reasons for their preferences, are compelled to present their arguments like theorems of Euclid. Now, "art" made to order in this manner is not art, but science. The artist feels and expresses, and when in default of inspiration, he has to force his talents into the rut of some preconceived theory, and strive to express, not what he actually feels, but what he ought to feel, his work becomes merely a mechanical essay. This is the reason why Post-Impressionist painters have practically failed to produce any works that make a spontaneous appeal to an ordinary layman. Before they can be accepted, their aims and inspiration have to be elaborately explained. Like patent medicines, their alleged excellences must be established by unblushing eulogy. Mr. Bell supplies it with the deftness of a practised literary hand. For the most part he is content to assert rather than explain, to call men great without giving tangible reasons to enforce the claim, and to bracket the names of some of the moderns of dubious artistic fame on equal terms with the greatest giants of the past. It would have been more convincing had the eight illustrations from actual works been omitted. Mr. Bell may admire the originals, but this does not prevent most of them from being sixth-rate art. Yet the author deserves respect from the fervency with which he expounds his views, but his book cannot be regarded as the encyclic of a new movement, but as the swan-song of a phase of art which is already old-fashioned and will presently pass into oblivion.

"The ABC of Japanese Art," by J. F. Blacker. (Stanley Paul & Co. 15s. net)

Mr. Blacker's book is a vade mecum on Japanese art, dealing with almost every form of it interesting to the European collector. Cloisonné, indeed, appears to have escaped his notice, but pictures, bronzes, carvings in ivory and wood, lacquer, armour and arms, textiles, pottery and porcelain, colour-prints, and various other subjects pertaining to the minor arts, are intelligently and lucidly discussed, and in a manner to make their chief points of excellence clear to the reader. To most of these themes the author is not able to devote more than a single chapter, but he uses his space to good advantage, and gives more practical information than is often contained in considerably larger works. Pottery and porcelain and colour-prints are dealt with at considerably greater length than any of the other forms of art, for between them they nearly monopolise half the volume. The letterpress is accompanied by tables of marks and signatures, which, though reproduced on a rather small scale, should assist the reader in discovering the identity of the artists responsible for the production of individual pieces of pottery and colour-prints. The illustrations are numerous, but some of the blocks appear to be rather worn, and others would be greatly improved if their dimensions were larger. The book would have been improved by more revision, as the letterpress of the present issue appears to be substantially the same as that of the first edition published eleven years ago, and some of the theories advanced at that time with a certain amount of diffidence have by now become well-established rules.

"Queen Elizabeth's Maids of Honour and Ladies of the Privy Chamber," by Violet A. Wilson. (John Lane. 15s. net)

Although not calculated to attract experts, this tastefully mounted volume should command the interest of a wide circle of readers. Designed along popular lines, it recounts the careers of several ladies, some of whom were the heroines of striking romances. The author writes with a practised pen and an instructive feeling for dramatic effect, seldom missing an opportunity to paint, in a few imaginative touches, the backgrounds of the episodes on which she dwells. She gives her facts in the form of a connected narrative, introducing legends, accounts of pageantry, or tales of tournaments, by way of affording variety to the main theme. Now and again these subsidiary passages are accorded too much prominence, and surely few readers need to be reminded about the stories of the dying Philip Sidney refusing the draught of water, or of Raleigh spreading his cloak in the mud! The inclusion of such extraneous matter may be assigned, however, to excess of zeal on the author's part, while the occurrence of certain obvious errors in detail elsewhere can be put down to those lapses from which no writer is immune. Thus, a more careful revision of her "copy" would have saved Miss Wilson from such a lapsus calami as stating (footnote, page 238) that Charles I. took refuge at Titchfield after escaping from "Carisbrooke Castle"-for which she must have intended to write "Hampton Court." Elsewhere, the eye is attracted by the Lady Katherine Grey's marriage being assigned to November, 1560, instead of to December in the same year; and by the birth of her first child being given as September 24th (instead of 21st), 1561. In reference to the Lady Mary Grey, Miss Wilson circumspectly avoids falling into Froude's hopeless error (perpetuated in Burke) of making the diminutive princess wed in 1553; but, on the other hand, she states her age at death to have been thirty-four, instead of thirtythree years, as usually estimated. A few other points also present themselves, which will scarcely need pointing out to a careful reader. The text is reinforced by a dozen excellent illustrations.

"The Hanover Square Sale Rooms: A Few Works of Art, Furniture, and Interesting Objects sold at various Auctions held by Knight, Frank & Rutley (20, Hanover Square, W.1)"

This interesting brochure illustrates five pictures, and a number of pieces of rare furniture and objets d'art which have passed through the hands of Messrs. Knight, Frank & Rutley on various occasions. Mme. Vigée le Brun's self-portrait, from the Earl Sydney collection

The Connoisseur Bookshelf

 $(\pounds6,930)$, is the most conspicuous item; next in importance being a fine panel of Brussels tapestry from the Lady Henry Grosvenor's collection $(\pounds4,300)$. From the latter source also emanated the six Stuart chairs (latter part of seventeenth century), which ran up to $\pounds1,260$ the set. Anyone interested in annotating or grangerising their auction records should make a point of securing a copy of the booklet, which is likewise calculated to appeal to all classes of collectors.

"Giovanni Battista Piranesi: A Critical Study," by Arthur M. Hind. (Cotswold Gallery)

"Subject to sufficient response," the Cotswold Gallery (59, Frith Street, Soho) proposes to publish in the autumn a crown quarto volume by Professor Hind on the subject of Piranesi, profusely illustrated and embodying a complete list of his published works, with descriptions and reproductions of the various states of the plates. The edition is limited to 500 copies, and the price will be 2 guineas prior to, and 3 guineas after, publication. The book promises to be one indispensable to all print collectors. Readers will recall that an article by Mr. John Mallett on Piranesi's smaller etchings appeared in The Connoisseur, November, 1921

"The Graphic Arts Old and New," by Arthur M. Hind, M.A. (The Clarendon Press. 1s. 6d. net)

In Professor Hind's inaugural lecture from the Slade Chair of Fine Art at Oxford he promised to arrange for small exhibitions of work, not represented in the Ashmolean Museum, to illustrate his future lectures. This scheme, carried out in the manner that Professor Hind may be expected to do it, should not only be a valuable educational adjunct to the lectures, but will probably result indirectly in many of the gaps in the Museum collection becoming filled. The major portion of the lecture was devoted to a brief survey of some of the tendencies of modern art, coupled with a summary of past and present aims and achievements in different forms of engraving.

"Weapons and Implements of Savage Races: Australasia, Oceania, and Africa," by Lieut.-Colonel L. A. D. Montague. ("The Bazaar, Exchange and Mart." 10s. 6d. net)

Until within comparatively recent years, nearly all the stages of man's development could still be seen illustrated among the existing races scattered about on the more inaccessible portions of the earth's surface. Exploration and the spread of commerce have practically done away with this state of things. Primitive races are becoming so far civilised that they are discarding their own weapons and implements in favour of those introduced by the ubiquitous traders of Europe and America. Examples of early and original types are ceasing to be plentiful, and soon will become nearly as rare as similar articles which have come down to us from the neolithic men of Europe. Lieut.-Colonel Montague's handbook, if it makes no pretence to deal exhaustively with its entire subject, at least gives concisely and clearly sufficient information to satisfy the general collector of these relics of savage races. His work is well arranged and informed throughout with expert knowledge, thus forming a valuable guide to a theme on which there exists comparatively little literature. Fortunately for the collector, most types of the weapons and other articles are still too low-priced to tempt the cupidity of the European faker, but the natives themselves are in some cases modifying their original character, and in others manufacturing facsimiles of the original wares for export to Europe. An instance of the former kind is afforded in North-West Australia, where the natives are making their spear-heads of bottle-glass instead of stone, while in various South Sea islands the making of obsolete weapons for disposal to visitors is becoming almost a staple industry.

"The Embroideress." Vol. I., No. 1. (Simpkin, Marshall, Hamilton, Kent & Co., Ltd. 2s. 6d. net)

THE first number of this new magazine, published by Messrs. James Pearsall & Co., Ltd., contains a number of instructive articles dealing with embroideries both from the historical and practical standpoint, the latter being the more strongly represented. A feature of the issue is the number of illustrations, two full pages of which are in colour, while all are executed on a sufficiently large scale to enable the reader to imitate the exact stitchery of the pieces represented. Among the subjects dealt with are "Russian Drawn-thread Work," "Initials and Monograms," "Hat-bands," "Nature in Needlework," and "Embroideries of the Season," while an article on the Birmingham School of Art is the first of a series of school reviews. An interesting and important competition is announced, which is not restricted to readers. Altogether the new venture is to be welcomed as a practical exposition of high-class work of both a utilitarian and artistic nature.

"In Flanders Fields," illustrated and illuminated by Ernest Clegg, late of the Bedfordshire Regiment. Edition limited to 500. (W. E. Rudge, Mount Vernon, New York, U.S.A.)

It was a happy idea of Major Clegg to take the words of John McCrae's well-known poem as the motif for a short series of designs-half drawings and half illuminations-and combine both text and illustrations in a beautiful little memorial volume to the dead who fell in the Great War. The book is prefaced by a short but vivid eulogy of McCrae himself, the Canadian doctor who, serving first in the fighting lines and afterwards transferred to the Medical Corps, somewhat against his will, won his way into the hearts of the whole army. He had received the high honour of appointment as Consulting Physician to the British Armies in the Field, when he, too, fell a victim to the struggle. The words of his poem, written by a soldier for soldiers, with their unforced pathos and high call to duty and sacrifice, seem to rise from the graves of the fallen, and will be remembered long after the names of the individual battles in which they died have faded from general memory. Major Clegg has enshrined the title and each of the three short verses of which the poem is composed in separate designs, showing glimpses of the "Flanders fields," the "crosses row on row," and the ruins of Ypres, shattered yet still bearing testimonies of past glories which the sacrifice of the fallen will resurrect into new life. Each design is conceived somewhat in the style of the old illuminated missals

with the words of the poem preceded by a richly illuminated initial letter running across the upper portion and the miniature landscape below, while poppies and lilies and other emblematic types of blossom and leaf are conventionalised into effective and appropriate borderings. The designs are tasteful, happily balanced and arranged, attractive in their general effect and coloration, and the lettering is exceptionally clear and good. A special dedication page is left to be filled in with the name of the individual soldier or soldiers whom it is desired to commemorate in the little work. It is interesting to note that Major Clegg was also responsible for a beautifully illuminated little volume on vellum containing the marriage service, presented to the Princess Mary by a group of British residents in New York. The artist had executed this in the style of the thirteenth century, with decorations and initial letters in gold and colours.

"The Print-Collector's Quarterly." Vol. IX., No. 1. (J. M. Dent & Sons, Ltd. 20s. a year)

PERHAPS the most interesting article in the current number of The Print-Collector's Quarterly is the one embodying the discoveries by Mr. G. S. Layard concerning Lombart's well-known plate of Cromwell. This engraving has always been of interest to collectors from the numerous alterations it underwent to suit the changing political situation about the time of the Restoration, the heads of Cromwell, Charles I., and Louis XIV. having in turn been adapted to the equestrian figure forming the subject of the plate. Generally it has been supposed that in the first state of the plate the head was left blank. Mr. Layard now brings evidence to show that the plate underwent no less than seven transformations, the head of the equestrian figure appearing in the following guises:-First state, Cromwell; second, blank; third, Louis XIV.; fourth, Louis XIV.; fifth, Cromwell; sixth, Charles I.; seventh, Cromwell. A proof of the fourth state drawn upon by hand shows that Lombart at one time thought of adding the head of Gustavus Adolphus to the series. Mr. A. K. Sabin contributes an interesting paper on the "Dry-points of Elizabeth Adela Forbes"; Mr. C. F. Bell reviews Mr. Lugt's work on Collectors' Marks on Prints and Drawings; and Mr. Max Lehrs writes an instructive paper on "The Master L.C.G." and his work, in which he now assigns this engraver to the South German school instead of that of the Netherlands.

"Christmas Pictures by Children," with an Introduction by Edmund Dulac. (J. M. Dent & Sons, Ltd. 7s. 6d.)

FOURTEEN reproductions in colour, after drawings by members of Professor Čižek's class in the Kuntsgwerbeschule, attest to the excellence of his methods of training his pupils. The latter number as a rule about sixty children, generally under the age of sixteen, who join the class in their spare time on Saturdays and Sundays, and are admitted without selection in the order of application. The Professor does not give them any art training in the orthodox sense of the term, limiting his assistance to the encouragement of their praiseworthy efforts, and leaving them otherwise to act on their own initiative. The drawings reproduced are the fruit of one of the ordinary lessons to the class, the theme set for illustration being "Christmas," and the children left to record their own fancies as best they could. The result is a charming and fascinating picture-book, peculiarly attractive to children because it embodies the facts in which they are most interested, set down with the naïve and vivid imagination of childhood. Even from a purely technical standpoint, the drawings show great artistic ability, and hold their own in both decorative feeling and verisimilitude with works by professional illustrators of high standing. Apparently about eight or nine of the pupils have contributed to the effort, and though some-those by Trantl Conrad and Bella Viction more especially-show higher accomplishment than others, the worst of them maintain a surprisingly high level.

"The Art of Life Cultural Courses," by F. C. Tilney. Lesson VI. (The Art of Life Movement, 28, John Street, W.C.)

This little pamphlet on the "Appreciation of the Fine Arts" forms the concluding lesson in the valuable course of instruction inaugurated in connection with the Art of Life Movement. Like its predecessors, which have already been reviewed in The Connoisseur, it is well written and contains much information presented in a highly condensed but readily understandable form, the brochure ably summarising the styles of the great schools of painting from the earliest times until the present day. The series of lessons are admirably designed to afford a course of instruction in the history and theory of art, and the pupil who masters them will have attained a thorough insight into the subject. Their educational value is much heightened by the series of questions drawn up to accompany them. These are both suggestive and searching, and as the answers are intended to be sent in to the officers of the Movement for correction and criticism, the student will have the opportunity of finding out whether or not he has adequately mastered the course of instruction set before him. This series of publications is well calculated to promote the Movement for public right-thinking in art and in life, and Mr. Tilney and his associates are to be congratulated in having started their undertaking on a thoroughly practical basis. The foundation of right-thinking is knowledge, and there are few better ways for the busy student to acquire a knowledge of æsthetic principles than by means of these informative, well-arranged, and clearly expounded lessons.

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MASTER BLOXHAM

BY SIR THOMAS LAWRENCE



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A RARE OLD LEEDS POTTERY JACOBITT 1UG, 8 inches high. On the front is an inbed "TAMES a DANII FARISH, Macclesheld," flanked by a thistle with the Scottish crown above, and the minals "TT". On the other side is the English crown with a blank space below; also with the initials "TF". These initials of the parties whose names are inscribed on the front have a hidden meaning, so dear to the Jacobites, and ol viously imply, IF Charles Telwari Stuart returns from "over the water" the blank space under the crown of England will be filled in with the rose.

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PORTRAIT OF GEORGE DANCE, R.A.

BY SIR THOMAS LAWRENCE, P.R.A.



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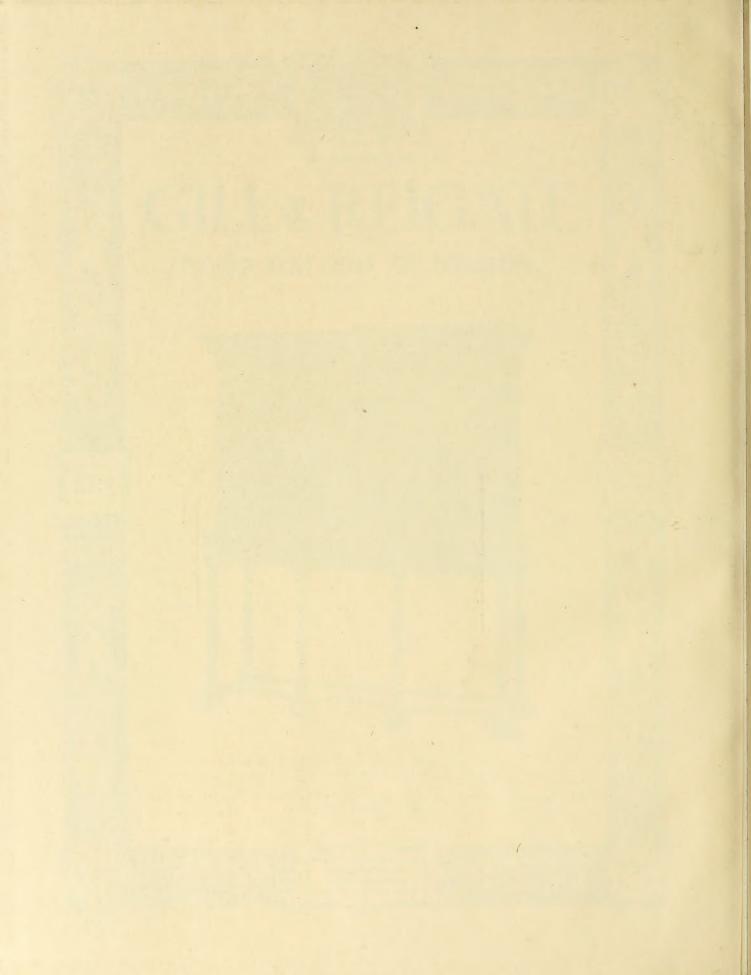
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